PROFILE ❖ 1990

A GUIDE TO OPERA AMERICA *and the Professional Opera Companies*

FRONT COVER *(left)*:
A 1989 production of Verdi's **Il Trovatore** by Seattle Opera, featuring Eugenia Gorohovskaya as Azucena. *Photo by Ron Scherl.*

(center):
Wendy White as Dorabella in Cincinnati Opera's June 1989 staging of Mozart's **Cosi fan tutte**. Rosalind Elias directed, Bruce Ferden conducted, Jay Depenbrock designed sets and lighting, and Dean Brown designed costumes for this 1976 production by Frans Boerlage. *Photo by Philip J. Groshong.*

(right):
Welsh National Opera's revival of Verdi's **Otello** in May 1990, with Donald Maxwell as Iago. Produced for WNO by Peter Stein, conducted by Richard Armstrong, with designs by Lucio Fanti (sets) and Moidele Bickel (costumes). *Photo by Catherine Ashmore.*

BACK COVER *(left)*:
A 1989 production of Leoncavallo's **I Pagliacci** by The Dallas Opera, starring Diana Soviero as Nedda and Ermanno Mauro as Canio. *Photo by Phil Schexnyder.*

(center):
Canadian baritone Allan Monk as Nick Shadow and Canadian tenor Benoit Boutet as Tom Rakewell in Vancouver Opera's staging of the John Cox/David Hockney production of Stravinsky's **The Rake's Progress** in October 1990. *Photo by David Cooper.*

(right):
Queenie (Consuelo Hill) sings "Hey Feller" with chorus members in Cleveland Opera's May 1990 production of Jerome Kern's **Show Boat**. *Photo by Anastasia Pantsios.*

OPPOSITE:
Opera/Omaha's production of Britten's **The Turn of the Screw**, featuring Wendy Hill as the Governess and Peter Kazaras as Quint. Conducted by John DeMain, directed by Stephen Wadsworth, scenery by Andrew Jackness, lighting by Peter Kaczorowski, and costumes by Martin Pakledinaz.

OPERA AMERICA
PROFILE 1990

Editor
Martha Perry

Contributing Editors
Mary M. McDonald
Nancy Roberts-Lea

Design & Production
Donna Sicklesmith

Linotronic Output
Unicorn Graphics

Cover Screen Effects
Harbinger, Inc.

Printing & Binding
MasterPrint, Inc.

PROFILE is published annually by OPERA America
777 14th Street NW, Suite 520
Washington, DC 20005
Telephone (202) 347-9262
Fax (202) 393-0735

Additional copies may be purchased at a cost of $15 for OPERA America members and $25 for non-members (including postage and handling).

CONTENTS

Introduction ❖ 3

A Brief History ❖ 4

President's Message ❖ 5

The Organization ❖ 6

CEO's Message ❖ 7

OPERA America Membership ❖ 8

Officers 1990 ❖ 8

Board of Directors 1990 ❖ 9

Programs and Services ❖ 10

The Professional Opera Survey ❖ 12

Company Profiles ❖ 25

OPERA America Contributors ❖ 48

Introduction

OPERA America is the not-for-profit service organization for the field of opera. It represents 117 companies that together present over 8,500 performances annually to an audience of 7.5 million in 40 states, five provinces, the District of Columbia, Puerto Rico, and five countries overseas.

Founded in 1970, OPERA America provides a variety of informational, artistic, and administrative services to its membership and serves as a resource to the media, the funding community, government agencies, professionals in the opera field, and the general public.

Profile 1990 is the tenth in a series of annual publications that offers a comprehensive overview of professional opera and chronicles its expansion.

Reported in this volume are the results of the most recent Professional Opera Survey, analyzing the finances and operations of opera companies in 1988/89. The survey encompasses attendance, repertoire, income and expenses, and other statistical data. It features comparisons with the previous season as well as a special five-year study of trends and growth among a constant sample group of companies.

Each of the companies in the OPERA America membership is described in an individual profile that includes such key information as:

❖ **Personnel** – The current artistic, managerial, board, and guild leaders.

❖ **Contact Information** – The mailing address and telephone number for the administrative office and ticket box office. Telex numbers also are provided where available.

❖ **Facilities** – The name of the theater in which the company regularly performs, along with its seating capacity.

❖ **1990/91 Season** – The number of productions and performances, repertoire, operating budget, and price range for single tickets.

❖ **1989/90 Season** – The number of productions and performances, repertoire, attendance figures, and size of media audience.

Descriptions of touring activities, education and outreach programs, and apprentice programs also are provided.

The information included in the company profiles was obtained through OPERA America's Professional Opera Survey and from other materials submitted by the companies during the spring and summer of 1990.

OPPOSITE:
Janice Baird as Santuzza and Michael Fiacco as Turiddu in Greater Buffalo Opera Company's April 1990 staging of Mascagni's **Cavalleria Rusticana**. *Photo by Irene Haupt.*

LEFT:
Agnes Baltsa and Placido Domingo star in Lyric Opera of Chicago's 1989/90 production of **Samson et Dalila**, by Saint-Saens. *Photo by Tony Romano.*

Opera Carolina's October 1989 production of Bizet's **Carmen**, with Adria Firestone (Carmen) and John Absalom (Don Jose). *Photo by Tom Adams.*

Since the 1960s, when opera in America experienced extraordinary growth, nonprofit professional opera companies have emerged – and flourished – in numerous cities throughout the United States and Canada.

Astute managers soon recognized that participation in a cooperative association devoted to the interests of professional opera was vital to their own companies and beneficial to the field as a whole.

Thus, in 1970, OPERA America was formed with 17 opera companies as charter members and the late Robert Collinge of Baltimore Opera as its first president. Mr. Collinge, during his six-year tenure, established a firm foundation for the organization's future progress.

He was succeeded by John Crosby of The Santa Fe Opera, who served from 1975 to 1979 and led OPERA America through a period of important expansion, in terms of both services and membership. David DiChiera of Michigan Opera Theatre was president from 1979 to 1983, when the organization successfully developed its public information and education programs, took initiatives toward the development of new works, and helped bring opera companies safely through economic struggles in a time of inflation and governmental cutbacks.

Under the leadership of Robert Herman of Greater Miami Opera, who served from 1983 to 1985, OPERA America expanded its services in the areas of education, management training, publications, research, and development of new works.

From 1985 to 1989, David Gockley of Houston Grand Opera guided the organization in addressing such artistic, managerial, and funding issues as developing new audiences, attracting new professional talent to the field, enhancing the leadership skills of opera administrators, and increasing the exchange of information among opera companies.

Now, under the direction of Lyric Opera of Chicago's Ardis Krainik, OPERA America is newly committing itself to the advancement of singers and technical personnel; rededicating itself to the development of new works that reach underserved audiences; advancing new methods of storing and disseminating information on the opera field, and investigating new ways to nurture relationships among the various segments of the opera community.

Twenty years after its founding, OPERA America has become the preeminent service organization for the field, providing resources to an international network of professional opera companies. It now counts 117 producing companies among its membership, including 98 from the United States, 10 from Canada, and nine from Europe and Australia. Over the past year, nine companies joined OPERA America's membership: The Banff Centre for the Arts, Deutsche Oper Berlin, Hawaii Opera Theatre, INTAR Hispanic American Theatre, Indiana Opera Theatre, Il Piccolo Teatro dell'Opera, Southwest Virginia Opera, Townsend Opera Players, and Triangle Opera Theater.

OPERA America looks forward to further expanding and diversifying its membership over the coming year.

OPERA America Staff

Marc A. Scorca, *Chief Executive Officer & Executive Vice President*

Joanne Cooney, *Administrative Director*

Martha Perry, *Communications Director*

Marthalie P. Furber, *Education Director*

Nancy Roberts-Lea, *Information Service Director*

Marianne Harding, *Project Manager, Lila Wallace-Reader's Digest Opera for a New America*

Wendy Gray Buck, *Executive Assistant & Fellowship Coordinator*

Heather Martley, *Assistant to the Administrative Director*

Elizabeth A. Demeny, *Secretary/ Receptionist*

Mary McDonald, *Communications Assistant*

Karen Rice, *Education Assistant*

Arthur R. Smith, *Information Service Assistant*

Ellen Blassingham, *Field Consultant*

Peter Krask, *Auditions Coordinator*

PRESIDENT'S MESSAGE

The business of opera is a great romance between art and money. As Rudolph Bing, the distinguished impresario of the Metropolitan Opera once said, "There is no artistic decision without a financial repercussion and, conversely, there is no financial decision without an artistic repercussion."

In North America, opera has become big business. But for its first 100 years, opera was only a "sometime" thing here. Canadians and Americans were busy establishing frontiers, so culture was not on the minds of the earliest settlers.

But by 1880, most cities and towns in North America had opera houses, although not the same kind of opera houses enjoyed in Europe. Ours were usually tiny theaters for touring companies, vaudeville acts, recitals, concerts. Not until 1883, when the Metropolitan Opera was founded in New York; until 1910, when Chicago's first resident opera company began; until 1923, when the San Francisco Opera was formed; and until 1950 when the Canadian Opera Company opened, did we really begin to understand and love opera. On the airwaves, it was only in 1931 when the Metropolitan Opera began broadcasting its season across America by radio, and in 1941 when Texaco formed its famous Radio Network, that we really became involved in opera.

In 1954, when Lyric Opera of Chicago first appeared on the operatic scene, there were only 19 companies in the United States. Today, there are over 100 opera companies in the United States and more than ten in Canada. In the last decade alone, the number of productions by professional companies has increased by more than one-third and the number of performances has risen by 75 percent. Mainstage audiences have grown by 35 percent. Finally, opera in North America is coming into its own.

In the 15 years following the U.S. bicentennial, there has been a resurgence of interest in new operas by American and Canadian composers. The National Endowment for the Arts and the Canada Council have assisted companies in developing and producing new works, as have such programs as OPERA America's OPERA FOR THE 80s AND BEYOND and its successor, the Lila Wallace-Reader's Digest Opera for a New America project. Grants from these sources have resulted in the commissions of such works as Leonard Bernstein's *A Quiet Place*, Carlisle Floyd's *Willy Stark*, John Adams's *Nixon in China*, Stewart Wallace's *Where's Dick?*, and Harry Somers's *Mario and the Magician*.

Likewise, North American opera companies place great emphasis on training talented young singers. Some 40 companies now offer centers for vocal study, through which aspiring artists are trained in every aspect of their craft so they may enter the international marketplace and earn a living by singing. The success of these centers is proven by those who have come out of them, such as Kathleen Kuhlman, Richard Leech, Ruth Ann Swenson, Carol Vaness, and Delora Zajic.

North America has many different types of opera companies, each of which expresses its own unique individuality. There are international companies, national companies, and regional companies. There are theaters that present a combination of opera, operetta, and musical comedy. Some specialize in producing operas in English, or are committed to staging significant premieres, or feature American artists exclusively. Moreover, the auditoriums in which our companies produce vary greatly, from expansive 3,500-seat halls with proscenium stages, to intimate theatrical spaces with only a few hundred seats, to outdoor pavilion settings. Because of this diversity, opera in North America means many different things to many different people. It is constantly exploring new horizons and uncharted frontiers.

But artistic achievement must always be paired with fiscal responsibility, and it is essential that our opera companies strive to maintain balanced budgets. This is a formidable task, when faced with mounting production and administration costs. Ticket sales provide roughly 43 percent of our revenues in aggregate (some companies achieve as high as 65 percent), but the remaining portion must be obtained through contributions — from individuals, foundations, corporations, and the government. Happily, the opera field has reported a combined surplus of $718,709 for the 1988/89 season. But field-wide surpluses have not always been the case and, even this year, 40 percent of the companies posted deficits. Further, with funding from the federal, state, and local levels threatened, and contributions from other sources jeopardized by the current recession, the fiscal stability of North America's opera companies remains precarious.

Still, I have faith in the ability of our field to surmount these obstacles. Coming from Chicago, where we frequently hear about "bull" markets and "bear" markets, let me tell you:
I am bullish on opera in America. Though we have our problems and challenges, we are moving in a positive direction. The most important thing we can do is work together in a spirit of cooperation and collaboration. Opera is a business in which we all will move ahead more quickly — towards artistic excellence *and* financial responsibility — if we go forward with a commitment to the good of all leading us to greater inspiration and creativity.

—**Ardis Krainik**, *General Director*
Lyric Opera of Chicago

Opera in North America means many different things to many different people. It is constantly exploring new horizons and uncharted frontiers.

A November 1989 production of Gershwin's **Porgy and Bess** by Florentine Opera of Milwaukee, featuring Donnie Ray Albert as Porgy and Barbara Hill Moore as Bess. Directed by John Lehmeyer and conducted by Chris Nance. *Photo by Mark Avery.*

The Goals

OPERA America's goals, as set forth in its by-laws, are:

- to promote the growth of the operatic form;
- to assist in the development of professional opera companies;
- to encourage and assist in the improvement of the quality of operatic presentations;
- to encourage greater appreciation and enjoyment of opera; and
- to foster and improve the education, training, and development of the operatic composer, singer, and allied talents.

Membership in OPERA America

OPERA America's membership is comprised of professional opera-producing companies. There are three membership categories: **Member Company**, **Correspondent Company**, and **International Associate Company**.

Member and Correspondent Companies receive the full range of programs and services offered by OPERA America, including granting programs; publications and survey reports; consultation services; and the opportunity to attend seminars, workshops, and the annual conference. Neither Correspondent nor International Associate Companies may hold office or vote. International Associate Companies receive publications of international interest and are invited to attend OPERA America's workshops, seminars, and the annual conference, in addition to other services that are offered from time to time.

Applications for membership are evaluated by the Executive Committee and presented to the full Board of Directors for final acceptance.

To qualify as a **Member Company**, an opera company must:

- be a nonprofit organization in North America;
- have produced and performed, before a paying audience, at least two performances each of three staged productions of operas during the current and in each of the immediately preceding two seasons;
- employ at least one full-time general/artistic/music director plus a professional manager on a full-time or seasonal basis;
- utilize paid, professional artists for at least some part of its productions;
- utilize an orchestra on a seasonal or annual basis, rather than on a pick-up basis;
- utilize a chorus on a seasonal or annual basis, rather than on a pick-up basis;
- have an annual operating budget of at least $350,000.

To qualify as a **Correspondent Company**, an opera company must:

- be a nonprofit organization in North America;
- have produced and performed, before a paying audience, more than one performance each of two staged productions of operas during the current and in each of the immediately preceding two seasons;
- utilize paid, professional artists for at least some part of its productions;
- utilize an orchestra for its productions;
- have an annual operating budget of at least $50,000.

To qualify as an **International Associate Company**, an opera company must:

- be a nonprofit organization under the laws of any country outside North America;
- have produced and performed, before a paying audience, at least two performances each of three staged productions of opera during the immediately preceding three seasons;
- have an annual operating budget equivalent to at least $3,000,000 in U.S. dollars.

Board of Directors

The Board of Directors meets at least three times a year to discuss the policies, direction, and financial management of OPERA America.

The Board of Directors is composed of representatives from 21 Member Companies. These representatives may be the general director, general manager, or artistic director of their organization. Each is elected by the Member Companies for a three-year term, on a staggered basis.

The officers, elected from the Board, are the president, three vice-presidents, the treasurer, and the secretary. These officers serve two-year terms, with the exception of single-year terms for two of the vice-presidents.

CEO'S MESSAGE

Since arriving at OPERA America in September, I have had the unique opportunity to gain insight into the organization's establishment and early development. Through this understanding, we will be able to begin articulating a vision for its future.

When OPERA America was founded in 1970, numerous other organizations and agencies existed, all dedicated to supporting a particular aspect of the field:

- The National Endowment for the Arts supported opera as a division of the Music Program, providing institutional support in the form of special project grants;
- The National Opera Institute supported programs for the development of promising artistic and administrative talent;
- The Central Opera Service of the Metropolitan Opera gathered a variety of data on a broad spectrum of producers and presenters;
- Opera Guilds International, a volunteer-led organization, provided important programs for the volunteer associations that support the work of opera companies; and
- The National Opera Association provided service to the academic community.

In this environment, OPERA America was established to serve the professional opera companies, especially the general directors, whose needs were not addressed by the other organizations.

Through the 1970s and into the 1980s, each of the opera service organizations developed according to the needs of the field:

- The National Endowment for the Arts established an independent Opera/Musical Theater Program in 1978. Combined with new Challenge and Advancement Programs and a growing budget, the future was bright for national leadership and increased support;
- The National Opera Institute changed its name to the National Institute for Music Theater to reflect opera's widening horizons;
- The Central Opera Service continued to document the growth of the field;
- Opera Guilds International expanded its focus to include fund-raising and marketing; and
- The National Opera Association continued to serve the academic community.

Meanwhile, OPERA America responded to the increased operational sophistication of professional companies by developing new programs and services such as summer seminars. Interest in producing new works was enhanced through the OPERA FOR THE 80s AND BEYOND program.

As we enter the 1990s, however, the environment has changed considerably. As during the 1970s and early 1980s, key environmental factors have been reflected in the opera-related service organizations:

- The National Endowment for the Arts has been challenged from financial and ideological perspectives. Flat funding has resulted in diminished impact on the field, and mandated increases in allocations to the state arts agencies have further reduced available funds;
- The National Institute for Music Theater has closed, unable to generate sufficient support to continue operations; and
- The Central Opera Service has been discontinued, with the determination that its programs would be more appropriately maintained by a national organization.

Compounding fiscal constraints at the national level, state arts agencies have recorded their first aggregate decrease in funding. Many city governments, reporting fiscal crises, are reducing support for the arts as well. Indeed, one of the legacies of the economic policies of the 1980s has been the transformation of the United States into a nation characterized by private wealth and public poverty. As a result, dynamic leadership in the arts now must be provided by the private sector through not-for-profit organizations.

OPERA America is uniquely prepared to respond to current circumstances. By acting as a conduit through which increased resources and expertise are directed to the field, OPERA America can provide expanded services to the opera community in its broader dimension, including the professional companies, other producing and presenting entities, educational institutions, performing and creative artists, trustees, volunteers, and patrons.

Already, OPERA America has continued the Administrative Fellowship and Singer Grants programs of the National Institute of Music Theater, and has begun to further the work of the Central Opera Service. With additional effort, OPERA America can enhance the work of professional companies, support the development of new works and new audiences, create opportunities for young artistic and administrative talent, enhance the visibility of opera in the media and, finally, transform the image of the art form in the eyes of the general public.

In order to achieve these goals, I will continue to depend on the counsel and participation of all members of OPERA America. Together, we can ensure that opera continues to thrive in the 21st century.

—**Marc A. Scorca**, *Executive Vice President & Chief Executive Officer*

OPERA America is uniquely prepared to respond to current circumstances by acting as a conduit through which increased resources and expertise are directed to the field.

OPERA AMERICA MEMBERSHIP

Amato Opera Theatre
American Music Theater Festival
American Ritual Theater Company
Anchorage Opera
Arizona Opera Company
Ash Lawn-Highland Opera Company
The Atlanta Opera
Augusta Opera
The Austin Lyric Opera
The Australian Opera
Baltimore Opera
Banff Centre for the Arts*
Baton Rouge Opera
Boston Lyric Opera Company
Brooklyn Academy of Music
Calgary Opera
Canadian Opera Company
Central City Opera
Chattanooga Opera Association
Chautauqua Opera
Chicago Opera Theater
The Cincinnati Opera
Cleveland Opera
The Colorado Opera Festival
Connecticut Opera
The Dallas Opera
Dayton Opera
Deutsche Oper Berlin*
Des Moines Metro Opera
Edmonton Opera
Eugene Opera
Fargo-Moorhead Civic Opera Company
Finnish National Opera
Florentine Opera of Milwaukee
Fort Worth Opera
Four Corners Opera
Glimmerglass Opera
Gold Coast Opera
Grand Théâtre de Genève
Greater Buffalo Opera Company
Greater Miami Opera
Greensboro Opera Company
Hawaii Opera Theatre
Houston Grand Opera
Indianapolis Opera
INTAR Hispanic American Theatre*
Indiana Opera Theatre*
The June Opera Festival of New Jersey
Kentucky Opera
Knoxville Opera Company
Lake George Opera Festival
Los Angeles Music Center Opera
Lyric Opera of Chicago
Lyric Opera Cleveland
Lyric Opera of Kansas City
Madison Opera
Manitoba Opera
Marin Opera Company
Metropolitan Opera
Michigan Opera Theatre
The Minnesota Opera
The Mississippi Opera
Mobile Opera
Music-Theatre Group
Nashville Opera Association
National Arts Centre
Nevada Opera
New Orleans Opera
New York City Opera
Den Norske Opera
Oper der Stadt Köln
Opera de Cámara
Opera Carolina
Opera Colorado
Opera/Columbus
Opera Company of Philadelphia
OperaDelaware
Opera Ebony
Opera Grand Rapids
Opera Hamilton
Opera Lyra Ottawa
Opera Memphis
L'Opéra de Montréal
Opera/Omaha
Opera Pacific
Opera San Jose
Opera Theatre of Saint Louis
Opera Theatre at Wildwood
Orlando Opera Company
Pacific Opera Victoria
Palm Beach Opera
The Pennsylvania Opera Theater
Il Piccolo Teatro dell'Opera*
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Riverside Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
The Santa Fe Opera
Sarasota Opera
Scottish Opera
Seattle Opera
Shreveport Opera
Skylight Opera Theatre
Southwest Virginia Opera
Spoleto Festival U.S.A.
The State Opera of South Australia
Syracuse Opera
Texas Opera Theater
Toledo Opera
Townsend Opera Players
Tri-Cities Opera Company
Triangle Opera Theatre
Tulsa Opera
Utah Opera
Vancouver Opera
Victoria State Opera
Vineyard Theatre
The Virginia Opera
The Washington Opera
Welsh National Opera
Whitewater Opera Company
The Wolf Trap Opera Company

*Joined since July 1, 1990

OFFICERS 1990

Vice President **Martin Feinstein***
General Director
The Washington Opera

Vice President **Plato Karayanis***
General Director
The Dallas Opera

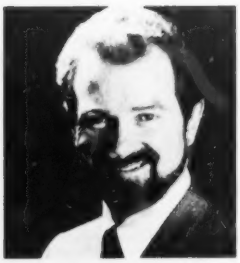
Vice President **Charles MacKay***
General Director
Opera Theatre of Saint Louis

Secretary **Robert M. Heuer***
General Manager
Greater Miami Opera

Treasurer **Robert Hallam***
General Director
Edmonton Opera

*Denotes Executive Committee

Board of Directors 1990



Ian Campbell
General Director
San Diego Opera

David DiChiera
General Director, Opera Pacific,
Michigan Opera Theatre
Artistic Director, Dayton Opera

David Gockley*
General Director
Houston Grand Opera

Peter Hemmings
General Director
Los Angeles Music Center Opera

Linda Jackson
General Director
Chautauqua Opera

Speight Jenkins
General Director
Seattle Opera

Jane Keegan
General Director
Skylight Opera Theatre

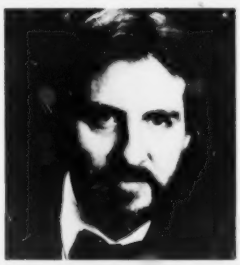
Christopher Keene
General Director
New York City Opera

Paul Kellogg
General Director
Glimmerglass Opera

Lotfi Mansouri*
General Director
San Francisco Opera

Barbara Silverstein*
Artistic Director
The Pennsylvania Opera Theater

Thomson Smillie
General Director
Kentucky Opera



Kevin Smith
General Director
The Minnesota Opera

Hugh Southern
General Manager
Metropolitan Opera

*Denotes Executive Committee

Richard Zeller as Taddeo *(seated)* and Henry Runey as Mustafa in Wolf Trap Opera Company's July 1990 production of Rossini's **L'Italiana in Algeri**. *Photo by Peter H. Krogh.*

OPERA America offers a variety of programs and services that assist opera companies in dealing with the day-to-day operations of their organizations and that have a long range impact on the success of both the individual companies and the field as a whole.

Communications Program

Because it serves a broad constituency, the OPERA America Communications Program performs many functions. Among the most essential of these are to serve as the primary source for information about opera, opera companies, and the opera field, and to assist opera companies in developing audiences, maximizing earned revenue, generating visibility, and promoting opera as an exciting and accessible art form.

Through an on-going exchange of information and ideas with OPERA America companies, the national and international media, funding agencies, business, government, researchers, the arts community, and the public, the Communications Program keeps abreast of developments and trends in the field as well as disseminates information.

Under the auspices of the Communications Program, OPERA America conducts extensive research about professional opera companies. This includes the collection and interpretation of statistical data on the finances and operations of opera companies as well as the analysis of trends in repertoire, attendance, and funding.

Of particular importance, the Communications Program supervises the development, production, and distribution of a broad variety of publications, including research reports, directories, a monthly newsletter, performance schedules, and an annual overview of the field.

Education Program

Dedicated to the continued expansion of a more knowledgeable audience for opera, the OPERA America Education Program enables companies to share ideas, expertise, and materials as they pursue educational initiatives for children as well as adults. To facilitate the development and implementation of such projects, the Education Program conducts workshops, publishes resource guides, and provides consultations for individual companies.

A ground-breaking achievement of the Education Program is the development of *MUSIC! WORDS! OPERA!*, a four-level curriculum and textbook series designed for children in grades K-12. The series provides an innovative approach to the integrated study of opera and the humanities through a two-tiered methodology that incorporates the original composition of musical theater by students with the study of great masterpieces of opera literature. With these materials, the Education Program participates in teacher training programs at colleges and universities, and conducts workshops with teachers and children in classrooms across North America.

Re-granting Programs

The Lila Wallace-Reader's Digest Opera for a New America project, which provides informational and financial support to OPERA America companies and their commissioning/producing partners, is designed to encourage the use of new works and creative productions of existing works as a means for opera companies to reach beyond current audiences to embrace populations whose age or whose social, cultural, economic, or educational status has served as a barrier to full participation in the arts.

The **OPERA America Auditions** identify and recognize outstanding emerging singers by awarding financial grants to assist in career development. Through a highly competitive process, up to 14 singers are selected each year as grant recipients. The grant funds may be applied towards the costs of coaching, language study, voice lessons, auditions, or other career development expenses. Among the grants administered by this program are the Sullivan Grants and the Sullivan Awards.

Robert Orth as Count Danilo surrounded by chorus members in Central City Opera's 1990 production of Lehar's **The Merry Widow**. *Photo by Mark N. Kiryluk.*

The **OPERA America Fellowships** and **Staff Study Grants** provide administrative and technical training, further developing personnel for the opera field. Fellowships for entry- and mid-level professionals from other fields provide instruction in artistic administration, personnel administration, technical production, financial management, development, marketing and public relations, education, and volunteer and guild relations. Study Grants allow current OPERA America company employees to gain expertise in specific areas of interest by working with another opera company or an individual professional within the field.

Arts Advocacy
Encouraging its membership to participate in efforts to advocate the importance of the arts, OPERA America tracks pertinent legislation, informs the opera field of significant developments, and fosters action on the national, state, and local levels.

Consultations
OPERA America provides individualized assistance to its companies through on-site or telephone consultations in education, marketing and public relations, fundraising, finance, and management.

Annual Conference
OPERA America's full membership meets once each year, in either December or January, to address issues of common concern to professional opera companies, to exchange information, and to advance cooperative efforts. Through a combination of general and closed sessions, panel discussions, receptions, and performances, the annual conference addresses various administrative, artistic, and production topics and provides a forum for instruction, discussion, and idea-sharing.

This report presents information about the 1988/89 season operations of the companies in OPERA America's membership. It is based on information provided to OPERA America through the annual Professional Opera Survey for Fiscal Year 88/89 (ending between September 1, 1988 and August 31, 1989).

The 1988/89 survey represents the professional opera field. Eighty-five of the 110 North American companies belonging to OPERA America in 1988/89 participated in the survey. Attendance data for an additional 23 companies was obtained outside the purview of the Professional Opera Survey.

Performance Activity

Total Attendance 7,450,279
Total Subscribers 379,515
Main Season Productions 441
Main Season Performances 2,429
Total Performances and Presentations of All Kinds 8,544

Overall Attendance

The grand total for attendance at all opera events presented in 1988/89 by the professional opera companies in North America was approximately 7,450,279. This figure includes actual attendance at performances with paid admissions, plus estimated attendance at free performances and other events sponsored by opera companies, including lectures, dress rehearsals, and educational previews.

Main Season and Festival Attendance

Total attendance at main season and festival performances that were fully-staged with orchestra reached 4,028,555, a 1.9% increase over the previous season.

Total Attendance

Past Two Seasons

	1988/89	1987/88	% Change
Main Season & Festival Performances	**4,028,555**	3,954,500	+1.9%
Touring	**871,942**	974,637	-10.5%
Education & Outreach Events	**2,549,782**	1,867,608	+36.5%
TOTAL ATTENDANCE	**7,450,279**	6,796,745	+9.6%

Attendance

Past Five Seasons

Season	Main Season & Festival Performances	Total Attendance
1984/85	3,255,635	6,672,000
1985/86	3,342,990	6,111,573
1986/87	3,802,793	6,641,612
1987/88	3,954,500	6,796,745
1988/89	**4,028,555**	**7,450,279**
CHANGE OVER FIVE SEASONS	+23.7%	+11.7%

Subscription Sales

During 1988/89, more than 380,000 people subscribed to opera series in the United States and Canada. The average rate of subscription for the 84 companies providing data was 38% of capacity, representing 1,885,978 seats. Between 1987/88 and 1988/89, the average number of subscriptions sold increased by 8.6%, from 4,537 to 4,929.

Single Ticket Sales

Single ticket sales accounted for 1,377,044 seats in 1988/89, or 38% of capacity, for the 84 companies providing data. The average number of single tickets sold jumped from 14,585 to 16,393, or by 12.4% over the previous season.

Ticket Prices

In 1988/89, single ticket prices ranged from $3 to $149. On average, the lowest priced ticket was $10.64, up only $.02 from the previous year, while the highest priced ticket was $42.06, a 3.3% increase over 1987/88. The price of an average single ticket actually dropped to $25.89, a 13.9% decline from the prior season. Thirty-one percent of the companies reporting had tickets available in the $4 to $8 range for main season performances. Fifty-four percent of the companies reporting offered main season tickets for $10 or less.

Education and Outreach Activities

Educational programs and other outreach activities for people of all ages continued to play an important role in the companies' regular activity during 1988/89. These programs included performances in the opera house as well as presentations throughout the community in schools, senior citizen centers, the workplace, and other institutions.

Among such programs were children's matinees, lecture/demonstrations, educational previews, and abridged versions of operas presented in elementary and secondary schools. Approximately 87% of the companies belonging to OPERA America reported conducting such programs during 1988/89.

Employment and Volunteerism
Eighty professional opera companies reported employing 26,016 individuals during 1988/89. These same companies had an additional 17,430 volunteers contributing 527,528 hours of service over the same period.

Repertoire and Performances
During the 1988/89 season, the OPERA America companies presented a total of 2,429 performances, fully-staged with orchestra, as part of their mainstage and festival seasons.

A total of 181 different works from the opera/musical theater repertoire were performed, fully-staged with orchestra.

There were a total of 441 different productions of opera/musical theater works given by these companies on their mainstages.

The ten most frequently staged works in 1988/89 were (in descending order by number of productions):

La Traviata	19
Carmen	18
The Marriage of Figaro	14
Don Giovanni	13
Rigoletto	12
Madame Butterfly	12
La Boheme	12
The Barber of Seville	11
Lucia di Lammermoor	9
Die Fledermaus	9

Together, these works accounted for 29% of all productions staged. By contrast, 113 works received just one production, encompassing slightly more than one-quarter of all productions, while 44 works were mounted two to four times each, accounting for another 24% of the productions presented.

In terms of the number of performances given, *La Traviata* took the lead with 81 performances.

Peter Kazaras as Hans in Opera/Omaha's September 1988 U.S. premiere of **The White Rose**, with music by Udo Zimmermann, text by Wolfgang Willaschek, and English translation by Stephen Wadsworth. Conducted by John DeMain, directed by David Schechter, scenery by Derek McLane, lighting by Peter Kaczorowski, and costumes by Catherine Zuber. *Photo by Jim Williams.*

Next in line were *Carmen*, with 78; *The Barber of Seville*, with 68; *The Marriage of Figaro*, with 68; and *La Boheme*, with 67.

Thirty-nine companies produced operettas or musicals during 1988/89. The musicals receiving the most performances were *Show Boat* (41), *My Fair Lady* (26), *The Fantasticks* (18), *Candide* (14), and *Naughty Marietta* (12).

Premieres
OPERA America companies presented 19 world premieres during 1988/89, nearly 50% more than during the previous season. They were:

The Aspern Papers, by Dominick Argento, presented by The Dallas Opera;

Charlotte's Web, by Charles Strouse and Joseph Robinette, presented by OperaDelaware;

Dangerous Glee Club, by Steve Elson and Charles Moulton, presented by Music-Theatre Group;

Dulcitius: Demise of Innocence, by Peter Paul Koprowski and Rod Anderson, presented by Canadian Opera Company;

Empty Places, by Laurie Anderson, presented by Spoleto Festival U.S.A.;

An Expensive Embarrassment, by Denis Gougeon and Timothy J. Anderson, presented by Canadian Opera Company;

The Fan, by Lee Goldstein and Charles Kondek, presented by Lyric Opera of Chicago;

Ladies, by Joshua Shneider and Eve Ensler, presented by Music-Theatre Group;

The Legend of Sleepy Hollow, by David Gooding and Paul Lee, presented by Cleveland Opera;

A Question of Taste, by William Schuman and J.D. McClatchy, presented by Glimmerglass Opera;

An October 1989 staging of Verdi's **La Traviata** by Kentucky Opera, starring Marilyn Mims in the title role. Thomson Smillie directed and Sir Alexander Gibson conducted. *Photo by Patrick L. Pfister.*

Rachel, by Kenton Coe and Anne Howard Bailey, presented by Knoxville Opera Company;

Rasputin, by Jay Reise and Frank Corsaro, presented by New York City Opera;

Red Tide, by Kim Sherman and Paul Selig, presented by The Minnesota Opera;

The Unbelievable Glory of Mr. Sharp, by Andrew MacDonald and Kenneth Koebke, presented by Canadian Opera Company;

Under the Double Moon, by Anthony Davis and Deborah Atherton, presented by Opera Theatre of Saint Louis;

West of Washington Square, by Alva Henderson and Janet Lewis, presented by Opera San Jose;

Where's Dick?, by Stewart Wallace and Michael Korie, presented by Houston Grand Opera;

Will You Marry Me?, by Hugo Weisgall and Charles Kondek, presented by The Opera Ensemble of New York; and

Without Colors, by Melissa Shiflett and Mac Wellman, presented by The Minnesota Opera.

In addition, eight U.S. premieres also were staged, almost three times the number produced during 1987/88. They were:

1,000 Airplanes on the Roof, by Philip Glass and David Henry Hwang, presented by American Music Theater Festival;

Le Gendarme Incompris, by Francis Poulenc, presented by Opera Ebony;

King Arthur, by Henry Purcell, presented by Opera Theatre of Saint Louis;

Maometto II, by Gioacchino Rossini, presented by San Francisco Opera;

Mario and the Magician, by Stephen Oliver, presented by Skylight Opera Theatre;

A Night at the Chinese Opera, by Judith Weir, presented by The Santa Fe Opera;

Partenope, by George Frideric Handel, presented by Opera/Omaha; and

The White Rose, by Udo Zimmermann and Eberhard Schmidt, presented by Opera/Omaha.

A total of ninety-six North American companies provided summary financial data. Eighty-five of these companies participated in the detailed fiscal portion of the 1988/89 Professional Opera Survey, providing complete financial and operational data. In addition, there were several other OPERA America companies which were unable to isolate that portion of their budgets devoted exclusively to opera. The survey universe for the financial summary that follows, and as described in the adjacent table, is based upon 87% of the U.S. and Canadian companies belonging to OPERA America in 1988/89.

The operating budgets of the actively producing companies in this universe ranged from $45,600 to $98,200,000 in 1988/89. The average budget size of an OPERA America company was $3,567,004, while the median budget size was $1,160,121.

During 1988/89, the total expenses of the survey universe rose to $341,713,645, an increase of 5.7% over the previous year. Meanwhile, total income grew at a faster pace, rising 7.8% to $342,432,354. This resulted in an aggregate surplus of $718,709 for the field as a whole.

The overall condition of the opera field also can be measured by considering the number of companies posting deficits and the field-wide sum of those deficits. By this measure, the field improved considerably between 1987/88 and 1988/89, with the number of co.npanies reporting deficits decreasing significantly and the sum of those deficits declining by more than half. In 1988/89, 38 opera companies (or 40% of the total universe) sustained losses of $5.2 million, while in 1987/88, 45 companies (or 47% of the universe) posted losses totalling $11.1 million. Only six companies (about 6% of the survey universe) had a deficit exceeding one-tenth of their company's operating budget, a drop of 10% over the previous fiscal year. Conversely, 58 companies posted surpluses of $5.9 million in 1988/89, a gain of 13%, or $686,700, over 1987/88.

Total income in 1988/89 grew by 7.8% over the 1987/88 fiscal year, representing a slow down in growth from the previous year's rate of 10.5%. Nonetheless, for the past five years the opera field has demonstrated a rapid expansion, with income growing by a total of more than $106 million, from $235.8 million in 1984/85 to $342.4 million in 1988/89.

Survey Universe
1988-89 Financial Summary

Income	Total Income	% of Total Income
Earned Revenue	$182,839,060	53.4%
Private Support	130,307,202	38.1%
Public Support	29,286,092	8.5%
TOTAL INCOME	$342,432,354	100%

Expenses	Total Expenses	% of Total Expenses
Personnel	$202,705,862	59.3%
Non-personnel	139,007,783	40.7%
TOTAL EXPENSES	$341,713,645	100%
SURPLUS (DEFICIT)	**$718,709**	

Survey Universe
Companies with Deficits or Surpluses

Season	Deficits #	Deficits %	Surpluses #	Surpluses %
1984/85	48	54%	41	46%
1985/86	45	54%	39	46%
1986/87	35	39%	55	61%
1987/88	45	47%	50	53%
1988/89	**38**	**40%**	**58**	**60%**

Earned income provided the largest share of the dollar increase in revenues, surpassing the previous season by more than $13.2 million, or 7.8%, to reach $182,839,060. Earned income accounted for 53.4% of total revenues.

Opera companies successfully raised $130.3 million in private support in 1988/89, an increase of $8.5 million, or 7%, over the 1987/88 fiscal year.

Private support from contributions and grants outpaced support from public sources by a ratio of more than 4 to 1.

Public support increased by 12% overall, but represented only 6% of total income among all U.S. companies. Among Canadian companies, public support accounted for 31.7% of total income.

Toval expenses incurred by opera companies increased by $18.3 million, or 5.7%, since 1987/88. This stands in sharp contrast to the previous fiscal year's 11.4% growth in expenses.

Personnel costs made up 59% of all opera company expenses.

Sources of Income 1988/89

As % of Total Income

	Earned	Individual	Corporate	Foundation	State/Provincial & Local	Federal	Other
U.S. Companies above $350,000 *excluding Metropolitan Opera*	50	17	7	7	5	2	11
Metropolitan Opera	64	20	3	—	1	1	10
U.S. Companies below $350,000	37	26	7	6	10	1	12
All U.S. Companies *excluding Metropolitan Opera*	50	17	7	7	5	2	11
All U.S. Companies *including Metropolitan Opera*	55	18	6	5*	4	2	10
Canadian Companies	46	8	8	1	21	11	5

Income Analysis

The following more detailed analysis of the survey universe applies only to the 85 companies that provided complete financial data through the 1988/89 OPERA America Professional Opera Survey. These companies represent 77% of the OPERA America membership in the United States (77 companies) and Canada (8 companies).

Individual giving continued to be the primary source of contributed income during 1988/89, totalling $57 million and accounting for 38% of all grants and gifts.

Corporate giving accounted for 13% of all contributed income, growing to $20.2 million, a 3.6% increase over the previous fiscal year.

Foundation income increased 13.5% over the previous fiscal year to reach $14 million, and represented 9% of all unearned income.

Support to U.S. companies in aggregate from the **National Endowment for the Arts** increased by 11% to $5.4 million. Nonetheless, NEA grants represented only 1.8% of all income.

State and local support to U.S. companies rose 9.5% to $11.9 million during 1988/89.

Ticket revenue from **performances**, which provided 43.5% of all income, rose 6% between 1987/88 and 1988/89. An additional 6% of revenues was generated through **hall and set rentals, program advertising sales, libretti and program sales, concessions**, and **gift shop/catalogue sales**.

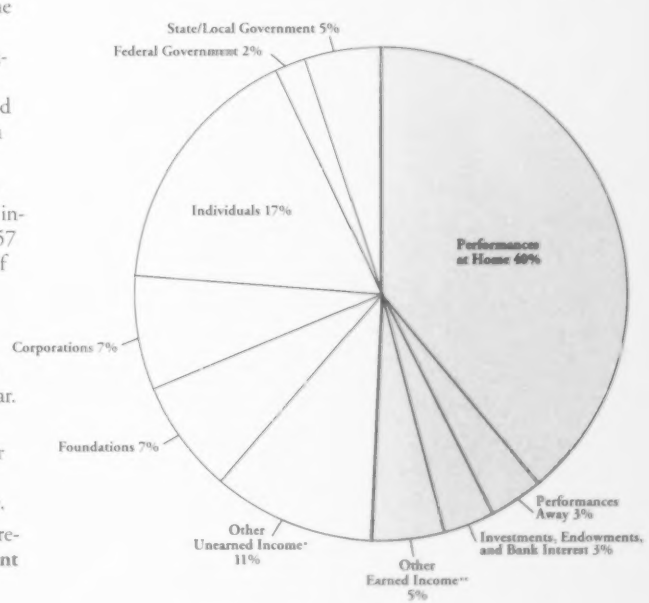
Revenues from **broadcasts and recordings** dropped for the third consecutive year, from $4.4 million to $3.8 million, and represented only 1% of all income.

*Foundation funding reported elsewhere

Sources of Income 1988-89

Survey Universe: All U.S. companies excluding the Metropolitan Opera

Unearned Income (white area) – 49% / Earned Income (shaded area) – 51%



* includes support from united arts funds, guild fund-raising activities, and donated in-kind goods and services.

** includes gift shop/catalogue sales, hall rentals, set and costume rentals, program advertising, and concessions.

Investments, endowments, and **bank interest** represented 4% of all income in 1988/89. A total of 16 companies had endowments over $500,000 at the end of 1988/89. Of the more substantial endowment funds, three companies had endowments of more than $10 million, while the rest fell below $5 million: two were over $3 million, and seven were between $1 million and $2 million.

Another 28 companies had smaller endowments, 10 of which ranged from $100,000 to $500,000 in size. The other 18 did not contribute significantly to their companies' earned income levels.

Expense Analysis

The single largest expense category, accounting for more than one third of all operating expenses at $106.8 million, was artistic personnel (excluding production and technical personnel).

The costs of **production personnel** increased only slightly over 1987/88, reaching $47.3 million. **Administrative personnel costs** increased to $40.8 million from the previous year's $37.9 million.

The most significant increase among non-personnel expenses was in **broadcast and recording costs,** which together rose by 88% to $8.7 million. Otherwise, **production costs** continued to represent the greatest portion of non-personnel expenses -- 50% — at $67.4 million.

Administrative expenses (exclusive of personnel) reached $52 million in 1988/89, accounting for 15.2% of total expenses and increasing 3% over the previous year.

Victoria State Opera's fall 1990 production of Gounod's **Faust,** featuring Patrick Power as Faust, Barseg Tumanyan as Mephistopheles, and Deborah Riedel as Marguerite. Conducted by Andrew Greene, directed by Ian Judge, scenery by John Gunter, costumes by Deirdre Clancy, and lighting by Nick Schlieper. *Photo by Jeff Busby.*

National Endowment for the Arts Funding

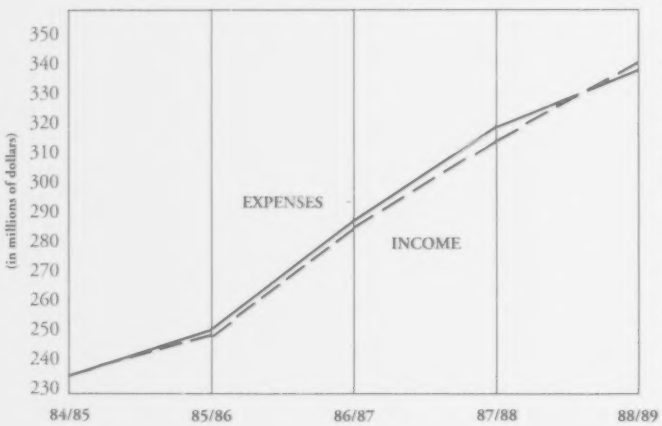
All OPERA America Companies in the U.S.

(in millions)	**84/85**	**85/86**	**86/87**	**87/88**	**88/89**
Program Grants	$4.8	$4.5	$4.8	$4.9	**$5.4**
Challenge Grants	$2.6	$1.2	$1.8	$2.3	**$2.5**
TOTAL GRANTS	$7.4	$5.7	$6.6	$7.2	**$7.9**
Percent change over previous year for Program Grants	*+9.1%*	*-6.2%*	*+6.7%*	*+2.1%*	***+10.2%***

Survey Universe

Income and Expenses

Five-year Comparison: 1984/85 through 1988/89



	84/85	**85/86**	**86/87**	**87/88**	**88/89**
Income	$235.8	$249.7	$287.5	$317.6	$342.4
Expenses	$235.7	$252.6	$290.3	$323.4	$341.7

The Canadian Opera Companies

Eight Canadian opera companies participated in the 1988/89 Professional Opera Survey. These companies, ranging in operating budget size from $304,000 to $15,700,000, reported aggregate income at $30.5 million and aggregate expenses at $29.8 million, for a net surplus of $702,000.

Two Canadian companies reported deficits, sustaining a total shortfall of only $34,900. This is a marked improvement over 1987/88, when four companies had deficits totalling $518,000.

Income Analysis

The Canadian companies relied more heavily on government support in 1988/89 than did their peers in the United States.

Public support from local, provincial, and national levels equalled $9.7 million, accounting for 31.7% of all income for the eight companies. This compares with $17.8 million, or 6% of total income, for all 77 U.S. opera companies participating in the survey.

The total appropriation from the **Canada Council** for 1988/89 was nearly $2.8 million.

In Canada, the largest portion of **private support** came from businesses and corporations, which together provided 8.3% of all income.

Individual giving to the Canadian companies continued to increase, rising 9% over 1987/88 to $2.3 million.

Earned income grew to $14 million in 1988/89, an increase of 16% over the previous year. **Ticket revenue** from performances represented 35.1% of all income.

Income from **broadcasts and recordings** showed a substantial increase, growing by more than 460% to over $1.4 million.

Canadian Companies
1988-89 Financial Summary

Income		**% of Total Income**
Earned Revenue	$14,032,965	46%
Private Support	6,792,965	22%
Public Support	9,676,214	32%
TOTAL INCOME	$30,502,144	100%
Expenses		**% of Total Expenses**
Personnel	$14,900,843	50%
Non-personnel	14,899,128	50%
TOTAL EXPENSES	$29,799,971	100%
SURPLUS (DEFICIT)	**$702,173**	

Canadian Companies
1988-89 Income Breakdown

Earned Income		**% of Total Income**
Performances	$10,721,186	35.1%
Broadcasts & Recordings	1,483,426	4.9%
Investments	535,499	1.8%
Other Earned Income	1,292,854	4.2%
TOTAL EARNED INCOME	$14,032,965	46.0%
Private Support		
Individual Gifts	$2,322,026	7.6%
Corporate Gifts	2,541,351	8.3%
Foundation Gifts	303,521	1.0%
Guild Support	401,186	1.3%
Other Private Support	1,224,881	4.0%
TOTAL PRIVATE SUPPORT	$6,792,965	22.2%
Public Support		
Provincial & Local Governments	$6,310,311	20.7%
Federal Government	3,365,903	11.0%
TOTAL PUBLIC SUPPORT	$9,676,214	31.7%
TOTAL INCOME	**$30,502,144**	**99.9%**

Soprano Julia Wade as Eve in Opera San Jose's 1989 world premiere production of Henry Mollicone's **Hotel Eden**, with libretto by Judith Fein. Conducted by Barbara Day Turner, with scenery by Ken Holamon, lighting by Barbara Du Bois, and costumes by Betty Poindexter. *Photo by Scott Hinrichs.*

Canadian Companies
1988-89 Expense Breakdown

Personnel Expenses		% of Total Expenses
Performing Artists/Other Artistic	$8,974,085	30.1%
Production and Technical	2,216,335	7.4%
Administrative	3,710,423	12.5%
TOTAL PERSONNEL EXPENSES	$14,900,843	50.0%
Non-Personnel Expenses		
Production	$7,159,700	24.0%
Broadcasts & Recordings	1,697,356	5.7%
Development	915,670	3.1%
Marketing/PR	1,871,586	6.3%
Administrative	3,254,816	10.9%
TOTAL NON-PERSONNEL EXPENSES	$14,899,128	50.0%
TOTAL EXPENSES	**$29,799,971**	**100%**

Expense Analysis

During the 1988/89 fiscal year, the Canadian opera companies allocated 50% of their collective budgets to **personnel costs**, as compared to 60% in the United States.

As with their U.S. counterparts, the largest share of expenses for the Canadian companies went toward **artistic personnel**, which represented 30% of all expenses.

Production expenses, which totalled $7.2 million, dropped slightly from the previous year.

The Constant Sample Group

Fifty-four U.S. companies provided detailed financial data for five consecutive years, thus comprising the Constant Sample Group of the Professional Opera Survey. By examining the financial activity of this identical group of companies, it is possible to make accurate year-to-year comparisons as well as to analyze trends over a five-year period.

Financial Summary 1988/89

In 1988/89, the companies in the sample group ranged from $200,400 to $25,000,000 in budget size. The average operating budget was $3,102,016, and the median operating budget was $1,290,138.

The sample group represents 49% of the 110 North American companies belonging to OPERA America during 1988/89, as well as 49% of the total industry dollars reported in the Professional Opera Survey for this period. The sample group *does not include* the Metropolitan Opera or the Canadian companies.

Together, the 54 companies in the sample study had revenues of $167.6 million and expenses of $167.5 million, resulting in a net surplus of $45,451 for the group as a whole. Total income for these companies rose by 8.6% over the previous year, while total expenses rose by 7.5%.

The number of sample group companies with deficits increased from the previous year, with 25 companies (or 46% of the sample group) reporting losses, as compared to 21 companies (or 39% of the group) the year before. Nonetheless, there has been a marked improvement since the base year of the study (1984/85), when 63% (or 34 companies) of the sample group posted deficits. The total losses of the companies experiencing shortfalls in 1988/89 improved substantially over the previous year, dropping from $4.4 million to $3.1 million.

Sample Group *(54 Companies)*

Comparison of Aggregate Income and Expenses: 1987/88 vs. 1988/89

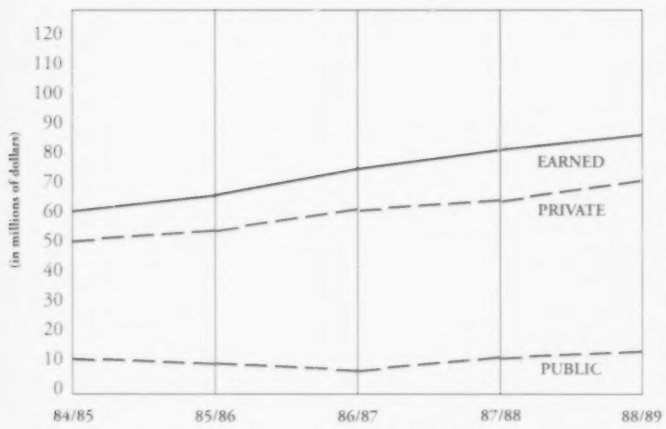
	1988/89	1987/88	% Change
Income	$167,554,327	$154,327,298	+8.6%
Expenses	$167,508,876	$155,866,128	+7.5%
SURPLUS (DEFICIT)	$45,451	($1,538,830)	

Sample Group

1988-89 Financial Summary

Income		% of Total Income
Earned Revenue	$85,471,711	51.0%
Private Support	69,431,407	41.4%
Public Support	12,651,209	7.6%
TOTAL INCOME	$167,554,327	100%
Expenses		% of Total Expenses
Personnel	$97,709,615	58.3%
Non-personnel	69,799,261	41.7%
TOTAL EXPENSES	$167,508,876	100%
SURPLUS (DEFICIT)	$45,451	

Sample Group (54 Companies)
Sources of Income
Five-year Comparison: 1984/85 through 1988/89



	84/85	85/86	86/87	87/88	88/89
Earned	$60.5	$66.9	$74.3	$79.1	$85.4
Private	$49.3	$52.5	$60.9	$64.5	$69.4
Public	$10.8	$10.0	$9.8	$10.7	$12.7

Sample Group
Five-Year Growth Trends: 1984/85 through 1988/89

(in millions)	84/85	85/86	86/87	87/88	88/89
Income	$120.7	$129.5	$144.9	$154.3	**$167.55**
Expenses	$119.8	$131.2	$144.2	$155.9	**$167.50**
SURPLUS (DEFICIT)	$0.9	($1.7)	$0.7	($1.6)	**$0.05**

	Change Over Previous Year				*Change Over 5 Years*	
	85/86	86/87	87/88	88/89	Total	Compound Rate
Income	+7.3%	+11.9%	+6.5%	+8.6%	+38.9%	+6.8%
Expenses	+9.5%	+9.9%	+8.1%	+7.4%	+39.8%	+6.9%

Sample Group
Companies with Deficits or Surpluses

Season	Deficits #	Deficits %	Surpluses #	Surpluses %
1984/85	34	63%	20	37%
1985/86	30	56%	24	44%
1986/87	19	35%	35	65%
1987/88	21	39%	33	61%
1988/89	**25**	**46%**	**29**	**54%**

Financial Summary: 1984/85 through 1988/89

Over the past five years, both revenues and expenses have increased by about 39% over their 1984/85 levels.

The number of sample group companies posting surpluses has risen substantially since the base year, from 37% in 1984/85 to 54% in 1988/89.

Income Analysis

Among the companies in the constant sample group, the balance between earned income, private support, and government support has remained fairly even over the five-year period.

As a percentage of total income, **earned income** has remained at approximately 51% since 1985, and represents the primary source of operating funds.

Private support also has remained remarkably constant, resting at 41% of all income.

Meanwhile, as a percentage of total income, **government support** from federal, state, and local sources has dropped during the period, from 9% in 1984/85 to 7.6% in 1988/89. Government support increased by 17% over the five-year period.

Earned income rose by 41% over the last five years at a compound rate of 7.1%, from $60.5 million to $85.4 million. Simultaneously, **private contributions** rose at the same rate, 41%, from $49.3 million to $69.4 million, also at a compound rate of 7.1%.

Government funding grew by 17%, or at a compound rate of just 3.1%, from $10.8 million to $12.7 million.

A substantial increase in **individual giving** accounts for most of the growth in private support. Over five years, individual contributions jumped 61%, at a compound rate of 10%, from $18.5 million to $29.7 million.

Among the constant sample group, **individual giving** accounted for 43% of all private support.

Over the five-year period, **corporate contributions** increased by 42%, reaching $12.3 million.

Guild contributions increased by 54% over the base year, but have shown a 19% decline since the 1986/87 fiscal year.

Income from **revenue generating projects** and such other sources as

OPPOSITE:
Utah Opera Company's 1989 staging of Offenbach's **The Tales of Hoffmann**, with Rico Serbo as Hoffmann and Susan Deauvono as Olympia. Conducted by Byron Dean Ryan and directed by Sarah Ventura. *Photo by Kent Miles.*

united arts funds and **donated services** represent a decreasing percentage of total income, falling from 8% to 6.5% between 1985 and 1989.

The largest share of **earned income** came from performances within home metropolitan areas, constituting 40% of total income and showing a growth of 36% over the five-year period.

Grants from **state and local governments** fluctuated over the five-year period, but increased overall from $6.1 million to $8.4 million, rising a total of 38%.

Overall, **federal support** for the sample group decreased during this period, from $4.4 million to $4.2 million.

Expense Analysis

As with the survey universe, **personnel costs** represented the greatest share of expenses among the sample group in 1988/89.

Over the five-year period, **personnel costs** expanded by 36%, approaching $98 million at an annual compound rate of 6.3%. This growth notwithstanding, personnel costs continued to decline as a percentage share of all expenses, from 59.8% in 1984/85 to 58.3% in 1988/89.

Non-personnel expenditures increased at a rate of 45% over the five years, or at an annual compound rate of 7.8%, reaching $69.8 million in 1988/89.

Fees paid to **performing artists**, including singers, orchestral musicians, and dancers, remained the largest expense category, accounting for 28.2% of all expenditures.

Personnel costs for performing artists rose 44.8% over the five-year period.

Costs for **administrative staff** and **production and technical personnel** grew at a slower rate, increasing by 32.4% and 29.1% respectively.

Sample Group *(excluding the Metropolitan Opera)*
Five-Year Income Comparison: 1984/85 through 1988/89

As % of Total Income	84/85	85/86	86/87	87/88	88/89
Earned Revenue	50.2%	51.7%	51.2%	51.3%	**51.0%**
Private Support	40.8%	40.6%	42.0%	41.8%	**41.4%**
Public Support	9.0%	7.7%	6.8%	6.9%	**7.6%**
TOTAL INCOME (%)	100%	100%	100%	100%	**100%**
TOTAL INCOME (in millions)	$120.7	$129.5	$144.9	$154.3	**$167.6**

As % of Total Expenses

	84/85	85/86	86/87	87/88	88/89
Earned Revenue	50.5%	51.0%	51.5%	50.8%	**51.0%**
Private Support	41.2%	40.1%	42.2%	41.4%	**41.4%**
Public Support	9.0%	7.6%	6.8%	6.9%	**7.6%**
TOTAL INCOME (%)	100.7%	98.7%	100.5%	99.1%	**100%**
TOTAL EXPENSES (in millions)	$119.8	$131.2	$144.2	$155.9	**$167.5**

Sample Group *(excluding the Metropolitan Opera)*
Private Support Breakdown

(in millions)	84/85	85/86	86/87	87/88	88/89
Individual Gifts	$18.5	$22.8	$27.5	$30.0	**$29.7**
Foundation Gifts	10.1	7.5	9.4	8.6	**12.2**
Corporate Gifts	8.6	9.5	10.4	10.5	**12.3**
Guild Support	2.8	2.7	5.5	4.0	**4.4**
Other Private Support	9.3	10.0	8.1	11.4	**10.8**
TOTAL PRIVATE SUPPORT	$49.3	$52.5	$60.9	$64.5	**$69.4**

As % of Total Income

	84/85	85/86	86/87	87/88	88/89
Individual Gifts	15.3%	17.6%	19.0%	19.5%	**17.7%**
Foundation Gifts	8.4%	5.8%	6.5%	5.6%	**7.3%**
Corporate Gifts	7.2%	7.3%	7.2%	6.8%	**7.3%**
Guild Support	2.4%	2.1%	3.8%	2.6%	**2.6%**
Other Private Support	7.7%	7.8%	5.6%	7.4%	**6.5%**
TOTAL PRIVATE SUPPORT	41.0%	40.6%	42.1%	41.9%	**41.4%**

Expenditures for **other artistic personnel**, including designers and directors, grew by 23.6%.

Production costs rose 39.2% between 1984/85 and 1988/89, now comprising more than half of all non-personnel expenses. Meanwhile, administrative costs climbed by 43%, representing 42% of all non-personnel expenses.

From left, Marla Berg as Miss Wordsworth, Christopher Kelly as Mr. Gedge, Melanie Helton as Lady Billows, Scott Wilde as Supt. Budd, Frederic Heringes as Mr. Upfold, and Patricia Steiner as Florence Pike in Glimmerglass Opera's August 1990 production of Britten's **Albert Herring**. Conducted by Stewart Robertson and directed by Dorothy Danner. *Photo by Martha Leigh.*

Sample Group *(excluding the Metropolitan Opera)*

Earned Income Breakdown

(in millions)	84/85	85/86	86/87	87/88	88/89
Performance Income	$52.3	$55.8	$64.7	$66.1	**$72.6**
Broadcasts & Recordings	.1	.2	.6	.8	**.2**
Investment Income	3.0	3.7	3.4	4.6	**5.2**
Other Earned Income	5.1	7.2	5.6	7.6	**7.5**
TOTAL EARNED INCOME	$60.5	$66.9	$74.3	$79.1	**$85.5**

As % of Total Income

	84/85	85/86	86/87	87/88	88/89
Performance Income	43.4%	43.1%	44.7%	42.8%	**43.3%**
Broadcasts & Recordings	*	*	*	*	*
Investment Income	2.5%	2.9%	2.3%	3.0%	**3.1%**
Other Earned Income	4.2%	5.6%	3.8%	4.9%	**4.5%**
TOTAL EARNED INCOME	50.1%	51.6%	50.8%	50.7%	**50.9%**

* less than 1%

Constant Sample Group: 1984/85 through 1988/89 (54 Companies):

Anchorage Opera
The Atlanta Opera
Baltimore Opera Company
Boston Lyric Opera Company
Chicago Opera Theater
The Cincinnati Opera
Cleveland Opera
The Colorado Opera Festival
Connecticut Opera
The Dallas Opera
Dayton Opera
Florentine Opera of Milwaukee
Eugene Opera

OPPOSITE: A summer 1990 production of Verdi's **La Traviata** by Des Moines Metro Opera, with Kimm Julian as Germont and Claudia Cummings as Violetta. Conducted by Robert Larsen. *Photo by John F. Schultz.*

Sample Group *(excluding the Metropolitan Opera)*

Public Support Breakdown

(in millions)	84/85	85/86	86/87	87/88	88/89
State & Local Governments	$6.1	$6.7	$6.3	$7.0	**$8.4**
Federal Government	4.4	3.3	3.5	3.7	**4.2**
Other Tax-Based Support	.3	*	*	*	*
TOTAL PUBLIC SUPPORT	$10.8	$10.0	$9.8	$10.7	**$12.6**

As % of Total Income

	84/85	85/86	86/87	87/88	88/89
State & Local Governments	5.1%	5.1%	4.4%	4.6%	**5.0%**
Federal Government	3.6%	2.6%	2.3%	2.3%	**2.5%**
Other Tax-Based Support	.2%	*	*	*	*
TOTAL PUBLIC SUPPORT	8.9%	7.7%	6.7%	6.9%	**7.5%**

* represents less than $100,000

Sample Group

Personnel Expense Breakdown

	In million $		*As % of Total Expenses*	
	84/85	88/89	84/85	88/89
Performing Artists	$32.7	**$47.3**	27.3%	**28.2%**
Other Artistic Personnel	5.6	**6.8**	4.6%	**4.1%**
Production and Technical	17.6	**22.7**	14.7%	**13.5%**
Administrative	15.9	**20.9**	13.2%	**12.5%**
TOTAL PERSONNEL EXPENSES	$71.8	**$97.7**	59.8%	**58.3%**

Non-Personnel Expense Breakdown

	In million $		*As % of Total Expenses*	
	84/85	88/89	84/85	88/89
Production	$26.0	**$36.2**	21.7%	**21.6%**
Administrative	20.6	**29.4**	17.2%	**17.5%**
Broadcasts & Recordings	.3	**.8**	.3%	**.5%**
Other Expenses	1.1	**3.4**	.9%	**2.0%**
TOTAL NON-PERSONNEL EXPENSES	$48.0	**$69.8**	40.1%	**41.6%**
TOTAL EXPENSES	$119.8	**$167.5**	99.9%	**99.9%**

Glimmerglass Opera
Greater Miami Opera
Houston Grand Opera
Indianapolis Opera
Kentucky Opera
Knoxville Opera Company
Lyric Opera of Chicago
Lyric Opera of Kansas City
Madison Opera
Marin Opera Company
The Minnesota Opera
The Mississippi Opera
Mobile Opera
New Orleans Opera
New York City Opera
Opera Carolina
Opera/Columbus
OperaDelaware
Opera/Omaha
Opera Theatre of Saint Louis
Opera Theatre at Wildwood
Orlando Opera
The Pennsylvania Opera Theater
Piedmont Opera Theatre
Pittsburgh Opera
Portland Opera
Sacramento Opera
San Diego Opera
San Francisco Opera
Sarasota Opera
Seattle Opera
Skylight Opera Theatre
Syracuse Opera
Texas Opera Theater
Toledo Opera
Tri-Cities Opera Company
Tulsa Opera
Utah Opera
The Virginia Opera
The Washington Opera
Whitewater Opera Company

COMPANY PROFILES

A

Left, Arizona Opera Company's January 1990 production of Verdi's **La Forza del Destino**, featuring soprano Ealynn Voss as Leonora. James Lucas directed and Henry Holt conducted. *Photo by Tom Eglin.*

❖ Amato Opera Theatre

Sally Amato, *Executive Director*
Anthony Amato, *President* and *Artistic Director*
319 Bowery
New York, NY 10003
212/228-8200 (admin & box office)

Board Chair: Albert Amato
Guild Chair: Jean Hastings

Year of Founding: 1948
FY91 Budget: $130,000
Full-time staff: 2

Performance House & Capacity
Amato Opera Theatre: 105

1990-91 Season
43rd season; 6 operas, total of 53 performances; sung in original language or in English. *Aida, Cosi fan tutte, Die Fledermaus, I Due Foscari, Lucia di Lammermoor, La Traviata.*
Ticket Prices: Single, $12-$15.

1989-90 Season
5 operas, total of 50 performances. *Don Giovanni, Il Trovatore, The Barber of Seville, Un Ballo in Maschera, La Boheme.*
Attendance: Fully-staged performances at home – 4,470.

Touring
Fully-staged productions with orchestra tour in the tri-state area.

Education & Outreach Programs
Operas-in-Brief, fully-staged operas with costumes and narration, are presented for young audiences.

❖ American Music Theater Festival

Marjorie Samoff, *Producing Director*
Eric Salzman, *Artistic Director*
2005 Market St.
One Commerce Square, 18th Fl.
Philadelphia, PA 19103
215/851-6450 (admin)
215/567-0670 (box office)

Board Chair: Edward A. Montgomery, Jr.

Year of Founding: 1983
FY91 Budget: $2,145,000
Full-time staff: 7

Performance Houses & Capacities
Walnut Street Theater: 1,034
Plays and Players Theatre: 325
Annenberg Center: 973
Painted Bride Art Center: 225

1990-91 Season
8th season; 4 music theater works/concerts, total of 34 performances; sung in English. *Leonard Bernstein Concert Tribute, Frida, Steel, Atlas.*
Ticket Prices: Single, $10 (preview)-$29.

1989-90 Season
4 music theater works, total of 45 performances. *Casino Paradise* (world premiere), *Love Life, Praise House* (world premiere), *Hydrogen Jukebox.*
Attendance: Fully-staged performances at home – 13,650.

Education & Outreach Programs
The Festival's Education/Outreach program includes a Meet the Artist series, student study guides, and discounted and free tickets for senior citizens, students, and the disadvantaged.

❖ American Ritual Theater Company

William H. Harper, *Executive* and *Artistic Director*
861 Greenwood Ave.
Glencoe, IL 60022
708/835-2492 (admin)

Year of Founding: 1980
Full-time staff: 1

Performance House & Capacity
Organic Theater: 350

1990-91 Season
11th season.

1989-90 Season
1 opera. *Snow Leopard.*

❖ Anchorage Opera

William F. Russell, *General Director*
1507 Spar Ave.
Anchorage, AK 99501
907/279-2557 (admin)
907/263-2900 (box office)

Board President: Florence J. Rooney
Guild Chair: Caryl Osgood

Year of Founding: 1974
FY91 Budget: $954,000
Full-time staff: 3

Performance House & Capacity
Discovery Theater, Alaska Center for the Performing Arts: 722

1990-91 Season
16th season; 3 operas, total of 18 performances. *Romeo et Juliette, Le Nozze di Figaro, Sweeney Todd.*
Ticket Prices: Single, $18-$60.

1989-90 Season
2 operas, total of 10 performances. *Rigoletto, Die Fledermaus.*
Attendance: Fully-staged performances at home – 6,850. All other events – 250.

Touring
Beginning Fall 1990, one-acts to villages and towns around the state. A run-out to Magadan in the Soviet Union also may take place.

Education & Outreach Programs
Preview performances; informances in area junior high and high schools that provide historical perspectives, musical highlights, discussions of design, and elements of audience participation (twice annually).

❖ Arizona Opera Company

Glynn Ross, *General Director*
Johan van der Merwe, *Resident Music Director*
3501 N. Mountain Ave.
P.O. Box 42828
Tucson, AZ 85733
602/266-7464 (admin)
In Phoenix:
4600 N. 12th St.
Phoenix, AZ 85014
602/266-7464 (admin)

Board President: John J. Bouma
Guild Presidents: Fran Marshall (Tucson), Jan Kloh (Phoenix)

Year of Founding: 1972
FY91 Budget: $1,529,060
Full-time staff: 11

Performance Houses & Capacities
Music Hall, Tucson: 2,277
Symphony Hall, Phoenix: 2,498

1990-91 Season
20th season; 5 operas (one double-bill), total of 20 performances; sung in original language with titles. *Cavalleria Rusticana/I Pagliacci, Otello, L'Elisir d'Amore, Don Giovanni.*
Ticket Prices: Single, $9-$36 (Tucson); $9-$40 (Phoenix).

1989-90 Season
4 operas, total of 20 performances. *Faust, La Forza del Destino, Madama Butterfly, Lucia di Lammermoor.*
Attendance: Fully-staged performances at home – 44,409.

Education & Outreach Programs
Student matinees for elementary school students; classroom preparation and evening performances for secondary school students; master classes; senior citizen discount tickets; shuttle bus transportation; community resource program.

❖ Ash Lawn-Highland Opera Company

Judith H. Walker, *General Manager*
Stephen Crout, *Artistic Director*
Rt. 6, Box 37
Charlottesville, VA 22901
804/293-9539 (admin)
804/293-8000 (box office)

Board President: Preston Locher

Year of Founding: 1978
FY91 Budget: $160,000
Full-time staff: 1

Performance House & Capacity
Boxwood Gardens: 500

1991 Summer Season
14th season, 3 operas/musicals, total of 22 performances; sung in English. *The Barber of Seville, South Pacific, Hansel and Gretel.*
Ticket Prices: Single, $8-$12.

1990 Summer Season
5 operas (one triple-bill), total of 22 performances. *The Daughter of the Regiment, The Magic Flute, The Maid as Mistress/The Face on the Barroom Floor/The Telephone.*
Attendance: Fully-staged performances at home – 5,843. Fully-staged performances on tour – 2,400. All other events – 1,994.

Touring
The company tours all main season productions to Boise, Idaho.

Education & Outreach Programs
Visits to hospitals and other community institutions.

❖ The Atlanta Opera

Alfred D. Kennedy, *General Manager*
William Fred Scott, *Artistic Director*
1800 Peachtree St. NW, Suite 620
Atlanta, GA 30309
404/355-3311 (admin)

Board President: Ms. Bernice Winter

Year of Founding: 1979
FY91 Budget: $1,400,000
Full-time staff: 10

Left, George Gray as Otello and Carol Neblett as Desdemona in Baltimore Opera Company's April 1990 staging of Verdi's **Otello**. Directed by Bliss Hebert and conducted by Joseph Rescigno. *Photo by Aaron Levin.*

Right, A March 1990 production of Verdi's **La Traviata** by Boston Lyric Opera, featuring soprano Ai-Lan Zhu as Violetta. Directed by William Farlow and conducted by Richard Pittman. *Photo by Michael Romanos.*

Performance House & Capacity
Robert W. Woodruff Arts Center, Symphony Hall: 1,762

1991 Summer Season
12th season; 3 operas, total of 9 performances; sung in original language with titles or in English. *Tosca, Un Ballo in Maschera, The Elixir of Love.*
Ticket Prices: Single, $10-$55.

1990 Summer Season
3 operas, total of 9 performances. *Die Fledermaus, The Marriage of Figaro, Rigoletto.*
Attendance: Fully-staged performances at home – 14,000. Fully-staged performances on tour – 30,000. All other events – 2,500.

Education & Outreach Programs
Reaches students from elementary through high school grades in Georgia; recently performed 85 performance of Pergolesi's *The Music Master* and will tour Mozart's *The Impresario* during the 1990-91 school year.

❖ Augusta Opera

Edward Bradberry, *General Director*
P.O. Box 3865, Hill Station
Augusta, GA 30904
404/826-4710 (admin)
404/722-8341 (box office)

Board President: Mrs. Edward Fusselle
Guild President: Mrs. Stanford Woodhurst

Year of Founding: 1967
FY91 Budget: $660,680
Full-time staff: 3

Performance House & Capacity
Imperial Theater: 840

1990-91 Season
24th season; 4 operas, total of 27 performances; sung in original language or in English. *South Pacific, La Boheme, The Merry Wives of Windsor, Annie Get Your Gun.*
Ticket Prices: Single, $10-$34.

1989-90 Season
4 operas/musicals/events, total of 22 performances. *Oklahoma, Faust, Carmen, Cole Porter Evening.*
Attendance: Fully-staged performances at home – 17,950. All other events – 2,100. Estimated media audience: Radio – 15,000.

Education & Outreach Programs
22 outreach performances for schools, civic organizations, and retirement centers.

❖ The Austin Lyric Opera

Joseph McClain, *General Director*
Walter Ducloux, *Artistic/Music Director*
1111 W. Sixth St., Suite 320
Austin, TX 78703
512/472-5927 (admin)
512/472-5992 (box office)

Board Chair/President: Alfred King/Gay Ratliff
Guild President: Rose Betty Williams

Year of Founding: 1985
FY91 Budget: $1,146,391
Full-time staff: 8

Performance Houses & Capacities
Bass Concert Hall (UT/Austin): 2,860
Paramount Theatre: 1,300

1990-91 Season
4th season; 3 operas, total of 12 performances; sung in original language with titles or in English. *Il Trovatore, Don Giovanni, The Barber of Seville.*
Ticket Prices: Single, $9-$47.50.

1989-90 Season
3 operas, total of 9 performances. *Carmen, Madama Butterfly, Cinderella.*
Attendance: Fully-staged performances at home – 18,000.

Education & Outreach Programs
Opera previews for grades 1-6; create and produce program for elementary schools; adopt-a-school high school choral program; dress rehearsals for selected populations; speaker's bureau, community classes, LEAP (Leadership Enrichment Arts Program) for minority and handicapped audiences; and pre-performance lectures for adult outreach.

❖ Baltimore Opera Company

Michael Harrison, *General Director*
William Yannuzzi, *Music Director*
101 W. Read St., Suite 605
Baltimore, MD 21201
301/727-0592 (admin)
301/685-0692 (box office)

Board Chair/President: Lowell R. Bowen/John R. Young
Guild President: Mrs. Edward Wilson, Jr.

Year of Founding: 1950
FY91 Budget: $2,269,326
Full-time staff: 13

Performance House & Capacity
Lyric Opera House: 2,462

1990-91 Season
40th season; 4 operas/concerts, total of 16 performances; sung in original language with titles. *Carmen, Wagner Concert, Un Ballo in Maschera, Madama Butterfly.*
Ticket Prices: Single, $15-$70.

1989-90 Season
4 operas, total of 16 performances. *Faust, Salome, Il Barbiere di Siviglia, Otello.*
Attendance: Fully-staged performances at home – 28,005. All other events – 3,000.

Touring
Each spring, Baltimore Opera Touring Theatre provides opera performances for students in Baltimore City and surrounding counties.

Education & Outreach Programs
The Medium, performed by local artists, toured to city and county schools. Create and Produce workshop with OPERA America textbook series.

❖ Baton Rouge Opera

Sam Gray, *General Director*
Marioara Trifan, *Artistic Director*
P.O. Box 2269
Baton Rouge, LA 70821
504/922-9936 (admin)

Year of Founding: 1981
FY91 Budget: $190,000
Full-time staff: 3

Performance House & Capacity
LSU Union Theater: 1,185

1990-91 Season
9th season; 3 operas, total of 6 performances; sung in original language with titles or in English. *La Traviata, The Marriage of Figaro, The Merry Widow.*
Ticket Prices: Single, $8.50-$29.

1989-90 Season
3 operas (one double-bill), total of 4 performances. *Gianni Schicchi/I Pagliacci, The Tales of Hoffmann.*
Attendance: Fully-staged performances at home – 3,692. All other events – 4,600.

Education & Outreach Programs
Free student matinees with supporting materials provided to teachers prior to the performance; travelling intern performs excerpts from the current season along with arias and scenes from standard repertoire.

❖ Boston Lyric Opera Company

Justin Moss, *General Director*
Stephen Lord, *Music Director*
Richard Gaddes, *Artistic Advisor*
811 Boylston St.
Boston, MA 02116-2601
617/267-1512 (admin & box office)

Board Chair/President: Horace H. Irvine II/Randolph Fuller

Year of Founding: 1976
FY91 Budget: $520,000
Full-time staff: 4

Performance House & Capacity
Emerson Majestic Theatre: 850

1990-91 Season
11th season; 3 operas, total of 9 performances; sung in original language with or without titles. *Daughter of the Regiment, Ariadne auf Naxos, Regina.*
Ticket Prices: Single, $11-$35.

1989-90 Season
3 operas, total of 6 performances. *Tosca, The Flying Dutchman* (concert version), *La Traviata.*
Attendence: Fully-staged performances at home – 4,930. All other events – 800.

Education & Outreach Programs
Residencies in local schools.

❖ Brooklyn Academy of Music

Harvey Lichtenstein, *President* and *Executive Producer*
30 Lafayette Ave.
Brooklyn, NY 11217
718/636-4100 (admin)

Year of Founding: 1859
FY91 Budget: $11,017,832
Full-time staff: 125

Performance Houses & Capacities
Opera House: 2,100
Carey Playhouse: 1,100
Lepercq Space: 300-550
BAM Majestic Theater: 935

1990-91 Season
129th season (2nd season producing opera), 4 operas/music theater works, total of 102 performances; sung in

Right, (l–r) Mistress Ford (Katherine Turrell), Falstaff (Leroy Lehr) and Mistress Page (Melanie Sonnenberg) in Chicago Opera Theater's February 1990 production of Nicolai's **The Merry Wives of Windsor**. Conducted by Steven Larsen and directed by Andrew Foldi. *Photo by Dan Rest.*

original language with or without titles. *Orfeo ed Euridice, Endangered Species, Hydrogen Jukebox, Township Fever.*
Ticket Prices: Single, $15-$75.

1989-90 Season
3 operas/music theater works, total of 19 performances. *La Finta Giardiniera, Dido and Aeneas, Empty Places.*
Attendance: Fully-staged performances at home – 27,975.

❖ Central City Opera

Daniel Ruie, *General Manager*
John Moriarty, *Artistic Director*
621 17th St., Suite 1601
Denver, CO 80293
303/292-6500 (admin)
303/292-6700 (box office)

Board Chair: J. Landis Martin
Guild President: Sharon Martin

Year of Founding: 1932
FY91 Budget: $1,700,000
Full-time staff: 8

Performance House & Capacity
Central City Opera House: 756

1991 Summer Season
60th season; 3 operas, total of 37 performances; sung in English. *Tosca, Romeo and Juliet, Die Fledermaus.*
Ticket Prices: Single, $19-$41.

1990 Summer Season
3 operas, total of 33 performances. *La Traviata, Cosi fan tutte, The Merry Widow.*
Attendance: Fully-staged performances at home – 17,237. Fully-staged performances on tour – 1,400. All other events – 29,500. Estimated media audience: Radio – 500,000. Television – 800,000.

Touring
Opera Pops concert, with orchestra, presented in Denver.

Education & Outreach Programs
Artists-in-residence program, in-state touring, school performances/workshops including Opera in the Classroom (elementary) and Opera a la Carte (all ages) in the fall and spring.

Apprentice Programs
Central City Opera Apprentice Artist/Opera Studio Artist Program; Central City Opera Young Artist Program.

❖ Chattanooga Opera Association

Donald L. Andrews, *Managing Director*
Vakhtang Jordania, *Conductor* and *Artistic Director*
630 Chestnut St.
Chattanooga, TN 37402
615/267-8583 (admin)
615/757-5050 (box office)

Board President: Ruth S. Holmberg
Guild President: Astrid Griffin

Year of Founding: 1943
FY91 Budget: $180,000
Full-time staff: 6

Performance House & Capacity
Tivoli Theatre: 1,740

1990-91 Season
46th season; 2 operas, total of 2 performances; sung in original language with titles. *Don Giovanni, Rigoletto.*
Ticket Prices: Single, $12-$40.

1989-90 Season
2 operas, total of 2 performances. *Tosca, The Barber of Seville.*
Attendance: Fully-staged performances at home – 3,150. All other events – 7,500.

Education & Outreach Programs
Annual production of opera for children (grades 1-3) is presented in conjunction with the University of Tennessee at Chattanooga (total of 8 performances); 2 performances toured to Cleveland, Tennessee.

❖ Chautauqua Opera

Linda Jackson, *General Director*
Chautauqua Institution
P.O. Box 28
Chautauqua, NY 14722
716/357-6200 (admin)
716/357-6250 (box office)

Institution President: Dr. Daniel L. Bratton
Guild President: Laura Martin

Year of Founding: 1929
FY91 Budget: $560,000
Full-time staff: 3

Performance House & Capacity
Norton Memorial Hall: 1,367

1991 Summer Season
62nd season; 4 operas, total of 10 performances; sung in English. *Die Fledermaus, The Marriage of Figaro, Don Pasquale, The Crucible.*
Ticket Prices: Single, $9-$27.

1990 Summer Season
7 operas/musicals (one triple-bill), total of 12 performances. *The Pirates of Penzance, La Boheme, The Barber of Seville, Faust, A Chekov Trilogy* (world premiere).
Attendance: Fully-staged performances at home – 11,260. All other events – 4,000.

Education & Outreach Programs
Operalogues and a children's opera, *The Music Theater Machine*, presented in summer programs at Chautauqua and surrounding communities; one-act operas performed by apprentice artists for civic organizations.

Apprentice Programs
Apprentice Artists Training Program; Studio Artists Training Program

❖ Chicago Opera Theater

Mark Tiarks, *General Manager*
Alan Stone, *Founder* and *Artistic Director*
20 E. Jackson Blvd., Suite 1400
Chicago, IL 60604
312/663-0555 (admin)
312/663-0048 (box office)

Board Chair/President: Marilyn Arado/Jean E. Perkins

Year of Founding: 1974
FY91 Budget: $1,800,000
Full-time staff: 12

Performance House & Capacity
Athenaeum Theater: 925

1990-91 Season
17th season; 5 operas, total of 29 performances (one double-bill); sung in English. *Where the Wild Things Are/Peter and the Wolf, Idomeneo, Madame Butterfly, Postcard from Morocco.*
Ticket Prices: Single, $10-$38.

1989-90 Season
4 operas/musicals, total of 25 performances. *The Merry Wives of Windsor, The Lighthouse, Lakme, Carousel.*
Attendance: Fully-staged performances at home – 23,000. All other events – 100.

Education & Outreach Programs
One hour performance of *The Barber of Seville*, sung in English by five costumed singers.

❖ The Cincinnati Opera

Paul A. Stuhlreyer, III, *Managing Director*
James de Blasis, *Artistic Director*
Music Hall, 1241 Elm St.
Cincinnati, OH 45210
513/621-1919 (admin)
513/241-2742 (box office)

Board Chair/President: Lawrence H. Kyte/Kingston Fletcher
Guild President: Patrick Korb

Year of Founding: 1920
FY91 Budget: $2,400,000
Full-time staff: 13

Performance House & Capacity
Music Hall: 3,630

1990-91 Season
71st season; 4 operas, total of 8 performances; sung in original language with titles. *Manon Lescaut, The Barber of Seville, Carmen, Un Ballo in Maschera.*
Ticket Prices: Single, $7-$45.

1989-90 Season
4 operas, total of 8 performances. *Aida, Lucia di Lammermoor, Don Giovanni, Faust.*
Attendance: Fully-staged performances at home – 28,000. All other events – 61,000. Estimated media audience: Radio – 250,000.

Education & Outreach Programs
The Ensemble Company of Cincinnati Opera! (ECCO!) performs at schools and organizations in a four-state area.

Apprentice Programs
Ensemble Company of Cincinnati Opera! (ECCO!); Young American Artists Program.

❖ Cleveland Opera

David Bamberger, *General Director*
Carola Bamberger, *Associate Director*
1422 Euclid Ave., Suite 1052
Cleveland, OH 44115
216/575-0903 (admin)
216/575-0900 (box office)

Year of Founding: 1976
FY91 Budget: $3,245,460
Full-time staff: 26

Performance House & Capacity
State Theatre: 3,098

1990-91 Season
15th season; 5 operas/musicals, total of 23 performances; sung in original language with titles. *Don Giovanni,*

Left, Dame Joan Sutherland's American farewell, as Hanna Glawari in Lehar's **The Merry Widow**, in a 1989 Dallas Opera staging of a Canadian Opera Company production. *Photo by Phil Schexnyder.*

Left, Des Moines Metro Opera's summer 1990 staging of Mussorgsky's **Boris Godunov**, starring Kathryn Garber as Marina Mnichek and Garry Grice as Grigori, the pretender Dmitri. Conducted by Robert Larsen. *Photo by John F. Schultz.*

Don Pasquale, Aida, Fidelio, Carousel.
Ticket Prices: Single, $15-$40.

1989-90 Season
5 operas/musicals, total of 26 performances. *Holy Blood and Crescent Moon* (world premiere), *The Pirates of Penzance, Madama Butterfly, Il Trovatore, Show Boat.*
Attendance: Fully-staged performances at home – 62,222. All other events – 44,127. Estimated media audience: Radio – 100,000.

Touring
Programs staged by General Director David Bamberger for special events and celebrations planned by corporations, community organizations, and presenters.

Education & Outreach Programs
On-site lecture/demonstrations for all schools attending mainstage performances; in-school preparatory programs for developmentally-challenged students; performances for senior citizens at residences and centers; mini-residencies.

Apprentice Programs
Cleveland Opera Associate Artists Program.

❖ The Colorado Opera Festival

Donald P. Jenkins, *General Director*
Elizabeth Lilly, *Executive Director*
P.O. Box 1484
Colorado Springs, CO 80901
719/473-0073 (admin)
719/520-7469 (box office)

Board President: Ursula Bird
Guild President: Carla Peperzak

Year of Founding: 1970
FY91 Budget: $243,000
Full-time staff: 0

Performance House & Capacity
Pikes Peak Center: 1,800

1991 Summer Season
20th season; 1 opera, total of 3 performances. *The Magic Flute.*
Ticket Prices: Single, $12-$45.

1990 Summer Season
1 opera, total of 3 performances. *Il Trovatore.*
Attendance: Fully-staged performances at home – 3,631.

❖ Connecticut Opera

George D. Osborne, *General Director*
226 Farmington Ave.
Hartford, CT 06105
203/527-0713 (admin & box office)

Board President: Thomas K. Standish
Guild President: Mrs. Agnes Serafini

Year of Founding: 1942
FY91 Budget: $1,700,000
Full-time staff: 7

Performance House & Capacity
Bushnell Memorial Hall: 2,742

1990-91 Season
49th season; 4 operas, total of 12 performances; sung in original language with titles. *Carmen, The Marriage of Figaro, La Rondine, Macbeth.*
Ticket Prices: Single, $9.50-$65.

1989-90 Season
4 operas, total of 12 performances. *La Boheme, Nabucco, Die Zauberflote, Lucia di Lammermoor.*
Attendance: Fully-staged performances at home – 25,000. Fully-staged performances on tour – 250. All other events – 25,000.

Touring
Fully-staged productions with local orchestra.

Education & Outreach Programs
Opera Express offers programs for all ages; education program tours in six states.

Apprentice Programs
Resident and Apprentice Artists Program.

❖ The Dallas Opera

Plato Karayanis, *General Director*
The Centrum, 3102 Oak Lawn Ave.
Suite 450, LB #130
Dallas, TX 75219
214/443-1043 (admin)
214/443-1000 (box office)

Board President: C.H. Moore
Guild Presidents: Dr. and Mrs. Shelton G. Hopkins

Year of Founding: 1957
FY91 Budget: $6,438,606
Full-time staff: 26

Performance House & Capacity
Music Hall/Fair Park: 3,420

1990-91 Season
33rd season; 5 operas, total of 21 performances; sung in original language with titles. *Prince Igor, Die Walkure, Les Contes d'Hoffmann, Hansel und Gretel, Faust.*
Ticket Prices: Single, $5-$75.

1989-90 Season
5 operas (one double-bill), total of 17 performances. *The Merry Widow, Cavalleria Rusticana/I Pagliacci, Don Pasquale, Madama Butterfly.*
Attendance: Fully-staged performances at home – 50,661. Fully-staged performances on tour – 13,000. All other events – 17,000. Estimated media audience: Radio – 218,331. Television – 10,000.

Education & Outreach Programs
Monkey See, Monkey Do puppet opera performed by volunteers using taped music (K-Elem); *Madama Butterfly* student performances with young Americans in leading roles (grades 4-8); Junior Opera Guild activities for high school students; Opera Insight programs, symposia, and opera-related lectures and panels for senior citizens and all age groups.

❖ Dayton Opera

Jane D. Nelson, *Managing Director*
David DiChiera, *Artistic Director*
125 E. First St.
Dayton, OH 45402
513/228-0662 (admin)
513/228-SING (box office, Voice/TDD)

Year of Founding: 1961
FY91 Budget: $1,300,000
Full-time staff: 5

Performance House & Capacity
Memorial Hall: 2,489

1990-91 Season
30th season; 5 operas (one double-bill), total of 19 performances; sung in original language with or without titles. *Rigoletto, The Mikado, The Pearl Fishers, The Impresario/Prima la Musica e Poi le Parole.*
Ticket Prices: Single, $14-$31.

1989-90 Season
3 operas, total of 10 performances. *La Boheme, Hansel and Gretel, Don Giovanni.*
Attendance: Fully-staged performances at home – 21,945. All other events – 18,150. Estimated media audience: Radio – 30,000.

Education & Outreach Programs
125 programs, ranging from elementary through adult levels, employ professional singers, with the elementary level encompassing student involvement in the actual program.

❖ Des Moines Metro Opera

Jerilee M. Mace, *Managing Director*
Robert L. Larsen, *Artistic Director*
106 W. Boston Ave.
Indianola, IA 50125
515/961-6221 (admin & box office)

Board President: Thomas G. Fisher
Guild Coordinator: Robert Handy

Year of Founding: 1973
FY91 Budget: $978,000
Full-time staff: 6

Performance Houses & Capacities
Blank Performing Arts Center: 486
Civic Center of Des Moines: 2,750

1991 Summer Season
19th season; 3 operas, total of 18 performances; sung in English. *The Abduction from the Seraglio, Peter Grimes, Madama Butterfly.*
Ticket Prices: Single, $20-$40.

1990 Summer Season
3 operas, total of 16 performances. *Boris Godunov, Martha, La Traviata.*
Attendance: Fully-staged performances at home – 7,808. All other events – 49,000. Estimated media audience: Television – 100,000.

Education & Outreach Programs
OPERA Iowa tours for five months presenting classroom workshops and performances to approximately 40,000 children and adults annually; school and community concerts; three productions with costumes, sets, lighting, and piano accompaniment are toured annually.

Apprentice Programs
Apprentice Artist Program.

❖ Eugene Opera

Dorothy M. Ryan, *General Manager*
James Toland, *Artistic Director*
Centre Court
44 West Broadway, Suite 402
Eugene, OR 97440
503/485-3985 (admin)
503/687-5000 (box office)

Board President: Bridget Baker
Guild President: Patricia Scarlett

Year of Founding: 1975
FY91 Budget: $435,750
Full-time staff: 3

F

Right, A November 1989 Florentine Opera of Milwaukee production of Gershwin's **Porgy and Bess**, featuring Luvada Harrison-Davis as Serena and Jeffrey LaVar as Robbins. Directed by John Lehmeyer and conducted by Chris Nance. *Photo by Mark Avery.*

Performance Houses & Capacities
Silva Concert Hall: 2,400
Soreng Theater: 500

1990-91 Season
15th season; 3 operas, total of 6 performances; sung in original language with titles. *The Barber of Seville, Rigoletto, Madame Butterfly.*
Ticket Prices: Single, $5.50-$50.

1989-90 Season
3 operas (one double-bill), total of 4 performances. *Gianni Schicchi/I Pagliacci, La Cenerentola.*
Attendance: Fully-staged performances at home – 6,850. All other events – 10,445.

Education & Outreach Programs
Lectures, workshops, and artist in-schools program coordinated through Western Oregon Institute for Arts in Education and Young Audiences of Oregon.

❖ Fargo-Moorhead Civic Opera Company

Jill M.Johnson-Danielson, *General Director*
806 NP Ave.
Fargo, ND 58102
701/239-4558 (admin)

Board President: Winnie Stadter
Guild President: Amie Dexter

Year of Founding: 1968
FY91 Budget: $112,445
Full-time staff: 1

Performance Houses & Capacities
Reineke Fine Arts Center: 1,000
Fargo Theatre: 850

1990-91 Season
22nd season; 2 operas, total of 6 performances. *The Elixir of Love, H.M.S. Pinafore.*
Ticket Prices: Single, $7.50-$15.

1989-90 Season
3 operas, total of 8 performances. *Cavalleria Rusticana, The Ballad of Baby Doe, The Pirates of Penzance.*
Attendance: Fully-staged performances at home – 4,398. All other events – 15,324.

❖ Florentine Opera of Milwaukee

Dennis Hanthorn, *General Director*
Joseph Rescigno, *Artistic Advisor*
750 N. Lincoln Memorial Dr.
Milwaukee, WI 53202
414/273-1474 (admin)
414/273-7206 (box office)

Board President: L.C. Hammond, Jr.
Guild President: Jane S. O'Connell

Year of Founding: 1933
FY91 Budget: $2,172,000
Full-time staff: 9

Performance House & Capacity
Uihlein Hall, Performing Arts Center: 2,193

1990-91 Season
58th season; 4 operas, total of 13 performances; sung in original language with titles. *Ariadne auf Naxos, La Traviata, The Marriage of Figaro, Die Fledermaus.*
Ticket Prices: Single, $14-$67.

1989-90 Season
3 operas, total of 11 performances. *Porgy and Bess, A Masked Ball, The Magic Flute*
Attendance: Fully-staged performances at home – 23,500. All other events – 15,462.

Education & Outreach Programs
Children's educational tour, *"Everything You Knew About Opera, But Never Knew You Knew,"* is presented for 300-500 students in each of 35 schools from January through March. (The program explains opera using familiar themes and music, using 4 singers and synthesizer.) The Opera Club sponsors opera previews two weeks prior to opening night for each opera presentation.

❖ Fort Worth Opera

Carl O. Johnson, *Artistic/ Education Director*
3505 W. Lancaster
Ft. Worth, TX 76107
817/731-0833 (admin)
817/738-6509 (box office)

Board President: Gerson B. Bernstein
Guild President: Elsie Aiton

Year of Founding: 1946
FY91 Budget: $1,181,219
Full-time staff: 5

Performance Houses & Capacities
Tarrant County Convention Center (JKF Theater): 3,054
W.F. Scott Theatre: 493

1990-91 Season
45th season; 3 operas, total of 12 performances; sung in English. *Holy Blood and Crescent Moon, The Daughter of the Regiment, Carmen.*
Ticket Prices: Single, $10-$45.

1989-90 Season
3 operas, total of 9 performances. *Hansel and Gretel, The Elixir of Love, Tosca.*
Attendance: Fully-staged performances at home – 10,027. All other events – 25,000.

Touring
Touring affiliate, Southwestern Opera Theater, brings fully-staged and costumed 50-minute productions of one-act operas directly to schools, parks, malls, and service organizations. Operas are performed in English by young professionals from across the country.

Education & Outreach Programs
The Musical Review; middle school and high school informances; lower school workshops; Career Day; program for the hearing-impaired.

Apprentice Programs
Texas Christian University Apprentice Program.

❖ Four Corners Opera

Summer Address:
P.O. Box 1035
Durango, CO 81302
303/259-0987 (admin)

Board President: Mrs. William R. Thurston
Guild President: Mrs. Marshall Whitfield

Year of Founding: 1978
FY91 Budget: $30,000
Full-time staff: 1

Performance House & Capacity
Fine Arts Auditorium: 500

1991 Summer Season
13th season; 1 opera, total of 3 performances; sung in original language. *Carmen* (concert version).
Ticket Prices: Single, $5-$20.

1990 Summer Season
2 operas (one double-bill), total of 3 performances. *The Impresario/The Maid as Mistress.*
Attendance: Fully-staged performances at home – 1,100. Fully-staged performances on tour – 400. All other events – 5,000.

G

Left, Jane Bunnell *(l)* as Idamante and Marvis Martin as Ilia in Greater Miami Opera's 1990 production of Mozart's **Idomeneo**. Directed by Michael Hampe and conducted by Willie Anthony Waters. *Photo by John Pineda.*

Touring
Two performances are presented in Farmington and Gallup (NM).

Education & Outreach Program
The Dallas Opera Puppeteers perform *Monkey See, Monkey Do* for 5,000 primary school children throughout the southwest region of the state.

Apprentice Programs
Young artists' program.

❖ Glimmerglass Opera

Paul Kellogg, *General Director*
Stewart Robertson, *Music Director*
Box 191, Cooperstown, NY 13326
607/547-5704 (admin)
607/547-2255 (box office)

Board President: G. McMurtrie Godley
Guild President: Mary Dunkle

Year of Founding: 1975
FY91 Budget: $1,850,000
Full-time staff: 13

Performance House & Capacity
Alice Busch Opera Theater: 900

1991 Summer Season
17th season; 3 operas, total of 20 performances; sung in English. *The Mikado, Il Re Pastore, Fidelio.*
Ticket Prices: Single, $12- $60.

1990 Summer Season
3 operas, total of 19 performances. *La Boheme, Intermezzo, Albert Herring.*
Attendance: Fully-staged performances at home – 14,790. All other events – 2,200.

Touring
One performance of *Albert Herring* in Utica, New York. *Gianni Schicchi* on tour with young American artists program.

Education & Outreach Programs
Recitals; opera guild lectures; on-bus picnic lectures for tour groups.

Apprentice Programs
Young American Artists Program.

❖ Gold Coast Opera

Thomas Cavendish, *General Director* and *Conductor*
1000 Coconut Creek Blvd.
Pompano Beach, FL 33066
305/973-2321 (admin)
305/973-2249 (box office)

Board President: Dr. Gerard Grau
Guild President: Ms. B.J. Fiorello

Left, Kentucky Opera's April 1990 staging of Donizetti's **L'Ajo nell'Imbarazzo**, featuring John Stephens as Don Gregorio. Directed by Michael Montel and conducted by Hal France. *Photo by Patrick L. Pfister.*

H

Year of Founding: 1980
FY91 Budget: $345,000
Full-time staff: 1

Performance Houses & Capacities
OMNI Auditorium: 1,950
Ralph R. Bailey Hall: 1,200

1990-91 Season
11th season; 3 operas, total of 12 performances; sung in original language with or without titles, or in English. *Cinderella, Carmen, The Vagabond King.*
Ticket Prices: Single, $7-$25.

1989-90 Season
3 operas/musicals, total of 12 performances. *The Chocolate Soldier, Rigoletto, Naughty Marietta.*
Attendance: Fully-staged performances at home – 14,000. Fully-staged performances on tour – 24,000.

Education & Outreach Programs
Cameo Musicale, an eight-member touring ensemble, performs costumed and choreographed highlights of lyric theatre works.

❖ Greater Buffalo Opera Company

Gary Burgess, *Artistic Director*
24 Linwood Ave.
Buffalo, NY 14209
716/882-6044 (admin)
716/847-0850 (box office)

Board Chair/President: John Wadsworth, M.D./Clare Silverman

Year of Founding: 1988 (est. 1975)
FY91 Budget: $511,694
Full-time staff: 1

Performance Houses & Capacities
Shea's Buffalo Center: 3,100
Rockwell Hall: 856

1990-91 Season
4th season; 5 operas, total of 9 performances; sung in original language with titles. *La Damnation de Faust, Turandot, Le Nozze di Figaro, Rigoletto, Amahl and the Night Visitors.*
Ticket Prices: Single, $11-$40.

1989-90 Season
5 operas/musicals (one double-bill), total of 8 performances. *Carousel, Lucia di Lammermoor, La Boheme (NYCO tour), Cavalleria Rusticana/ I Pagliacci, Cosi fan tutte.*
Attendance: Fully-staged performances at home – 12,324. Fully-staged performances on tour – 831. All other events – 1,164.

Education & Outreach Programs
Small ensemble performs excerpts from *Porgy and Bess* for community organizations.

❖ Greater Miami Opera

Robert M. Heuer, *General Manager*
Willie Anthony Waters, *Artistic Director*
1200 Coral Way
Miami, FL 33145-2980
305/854-1643 (admin)
305/854-7890 (box office)

Board President: James M. Herron
Guild President: Mrs. Charles L. Eldredge

Year of Founding: 1941
FY91 Budget: $5,886,481
Full-time staff: 29

Performance House & Capacity
Dade County Auditorium: 2,438

1990-91 Season
50th season; 5 operas, total of 32 performances; sung in original language with titles or in English. *Turandot, Cosi fan tutte, Cavalleria Rusticana, The Passion of Jonathan Wade, Falstaff.*
Ticket Prices: Single, $11-$92.

1989-90 Season
5 operas, total of 32 performances. *Il Trovatore, Idomeneo, Il Barbiere di Siviglia, Norma, Madama Butterfly.*
Attendance: Fully-staged performances at home – 65,000. Fully-staged performances on tour – 37,500. All other events – 9,000.
Estimated media audience: Radio – 6-8 million.

Touring
One performance of two operas will be taken to the Opera Guild of Fort Lauderdale; two performances of two operas will be taken to the Tampa Bay Performing Arts Center.

Education & Outreach Programs
In-school opera performances for students at all levels throughout south Florida; performances for senior citizens and special constituencies; working dress rehearsals for Girl Scouts; music and technical workshops for high school and college students; pre-service and in-service program for teachers.

Apprentice Programs
Young Artist Program; internships in administration, coaching, stage management, and technical theater.

❖ Greensboro Opera Company

Alison Talbert, *Administrator*
P.O. Box 29031
1828 Banking St.
Greensboro, NC 27429
919/273-9472 (admin)

Year of Founding: 1980
Full-time staff: 1

Performance House & Capacity
War Memorial Auditorium: 2,400

1990-91 Season
10th season; 2 operas/concerts, total of 3 performances; sung in original language with titles. *Faust, Tenth Anniversary Celebration.*
Ticket Prices: Single, $15-$25.

1989-90 Season
2 operas/concerts, total of 2 performances. *La Boheme, Thomas Allen* (concert).
Attendance: Fully-staged performances at home -2,100. All other events – 5,500.

Education & Outreach Programs
Artists-in-residence program performs in Guilford County Schools; 5th and 7th graders from Greensboro City Schools attend an opera produced and performed by the National Opera Company. Participate in Affiliate Artist program, which brings an opera singer to Greensboro to speak to and to perform for schools, retirement homes, and civic organizations.

❖ Hawaii Opera Theatre

J. Mario Ramos, *General Director*
Anton Coppola, *Principal Conductor*
987 Waimanu St.
Honolulu, HI 96814
808/521-6537 (admin)
808/537-6191 (box office, single tickets only)

Board President: Robert F. Loughridge

Year of Founding: 1960
FY91 Budget: $1,200,000
Full-time staff: 5

Performance House & Capacity
Neal Blaisdell Center Concert Hall: 2,017

1990-91 Season
31st season; 3 operas, total of 9 performances; sung in original language or in English and Hawaiian. *Aida, The Marriage of Figaro, Candide.*
Ticket Prices: Single, $15-$45.

1989-90 Season
3 operas, total of 9 performances. *Otello, Cosi fan tutte, The Bartered Bride.*
Attendance: Fully-staged performances at home – 17,889.

Education & Outreach Programs
Introduction to opera in schools; courses and lectures open to general public.

❖ Houston Grand Opera

David Gockley, *General Director*
John DeMain, *Music Director*
Dolores Johnson, *Managing Director*
510 Preston, Suite 500
Houston, TX 77002
713/546-0200 (admin)
713/227-ARTS *or* 1-800-828-ARTS (box office)
Telex: 910-881-5551

Board President: James L. Ketelsen
Guild President: Sybil Roos

Year of Founding: 1955
FY91 Budget: $15,262,100
Full-time staff: 57

Performance Houses & Capacities
Alice and George Brown Theater: 2,172
Lillie and Roy Cullen Theater: 1,063

1990-91 Season
36th season; 13 operas/musicals, total of 89 performances (one double-bill); sung in original language with titles or in English. *Cavalleria Rusticana/I Pagliacci, Faust, The Passion of Jonathan Wade* (world premiere), *Tosca, Hansel and Gretel, Atlas* (world premiere), *Don Giovanni, Cosi fan tutte, The Marriage of Figaro, The Magic Flute, La Clemenza di Tito, My Fair Lady.*
Ticket Prices: Single, $5-$100.

1989-90 Season
10 operas/musicals, total of 81 performances. *Julius Caesar, New Year* (world premiere), *The Mikado, Hansel and Gretel, Der Rosenkavalier, Rigoletto, Romeo and Juliet, Samson and Delilah, Madama Butterfly, Carousel.*

I J–K L

Left, Richard McKee as Sir John Falstaff in the 1990 staging of Verdi's **Falstaff** by Lake George Opera Festival. Directed by J. Scott Brumit and conducted by John Balme. *Photo by Rusty Riddell.*

Attendance: Fully-staged performances at home – 144,130. All other events – 49,469. Estimated media audience: Radio – 20,000.

Touring
Touring and educational subsidiary, Texas Opera Theater, presents fully-produced operas, workshops and musical revues regionally and nationally. In September 1988, the main company took its production of *Nixon in China* to the Edinburgh Festival for 3 performances and in March 1989, it took its production of *Show Boat* to Cairo for the opening of the Cairo National Cultural Centre, at the request of the United States Information Agency.

Education & Outreach Programs
Lecture series, opera educational materials and workshops, student matinees, related community events, and such guild programs as an artist-in-residence series, a speaker's bureau, and a school docent program.

Apprentice Programs
Houston Opera Studio.

❖ Indianapolis Opera

Durand L. Pope, *General Director*
James Caraher, *Acting Artistic Director*
250 E. 38th St., 2nd Fl.
Indianapolis, IN 46205
317/283-3531 (admin)
317/283-9696 (box office)

Board President: Diana B. Nering
Guild President: Roberta Graham

Year of Founding: 1975
FY91 Budget: $949,575
Full-time staff: 7

Performance House & Capacity
Clowes Memorial Hall: 2,182

1990-91 Season
15th season; 4 operas, total of 8 performances; sung original language with titles or in English. *The Pirates of Penzance, Don Giovanni, Orfeo, Faust.*
Ticket Prices: Single, $5-$37.

1989-90 Season
4 operas/musicals, total of 8 performances. *The Magic Flute, Anna Bolena, Don Carlo, Man of La Mancha.*
Attendance: Fully-staged performances at home – 10,430. All other events – 12,000.

Education & Outreach Programs
The Indianapolis Opera Ensemble presents in-school programs, bus-in programs, and a variety of concert performances; also is available for touring.

❖ The June Opera Festival of New Jersey

Deborah S. Sandler, *Executive Director*
Michael Pratt, *Artistic Director*
55 Princeton Hightstown Rd.
Princeton Junction, NJ, 08550
609/936-1505 (admin)
609/936-1500 (box office)

Board President: John A. Ellis
Guild President: Jean Stephens

Year of Founding: 1983
FY91 Budget: $780,000
Full-time staff: 5

Performance House & Capacity
Allan P. Kirby Arts Center: 890

1991 Summer Season
7th season; 3 operas/concerts, total of 11 performances; sung in English. *The Abduction from the Seraglio, Falstaff: Shakespeare in Song, Little Red Riding Hood.*
Ticket Prices: Single, $15-$42.

1990 Summer Season
4 operas/concerts, total of 17 performances. *Die Fledermaus, Don Giovanni, An American Songbook, The Magic Rhyme.*
Attendance: Fully-staged performances at home – 9,000. Fully-staged performances on tour – 10,000.

Education & Outreach Programs
Little Red Riding Hood tours to schools and community centers throughout New Jersey.

❖ Kentucky Opera

Thomson J. Smillie, *General Director*
Mary Ann Krebs, *Executive Director*
631 S. Fifth St.
Louisville, KY 40202-2201
502/584-4500 (admin)
800/283-7777 (box office)

Board President: Mrs. Charles Boyer
Guild President: Mrs. Prentice Smith

Year of Founding: 1952
FY91 Budget: $1,975,000
Full-time staff: 18

Performance Houses & Capacities
Whitney Hall: 2,400
Macauley Theatre: 1,400
Bomhard Theater: 620

1990-91 Season
39th season; 4 operas, total of 13 performances; sung in original language with or without titles, or in English. *Otello, The Barber of Seville, The Pirates of Penzance, Norma.*
Ticket Prices: Single, $8-$38.

1989-90 Season
5 operas, total of 26 performances. *The Soldier's Tale, La Traviata, The Stone Man* (world premiere), *The Magic Flute, L'Ajo nell'Imbarazzo.*
Attendance: Fully-staged performances at home – 19,487. Fully-staged performances on tour – 3,000. Estimated media audience: Radio – 110,000.

Education & Outreach Programs
Opera-Go-Round throughout 1990-91 season.

Apprentice Programs
Kentucky Opera Student Intern Program

❖ Knoxville Opera Company

Robert Lyall, *General Director*
Ann Broadhead, *Administrative Coordinator*
602 S. Gay St., Suite 410
Knoxville, TN 37902
615/524-0795 (admin)
615/523-8712 (box office)

Board President: Elton R. Jones

Year of Founding: 1976
FY91 Budget: $535,500
Full-time staff: 6

Performance Houses & Capacities
Tennessee Theatre: 1,529
Civic Auditorium: 2,350

1990-91 Season
12th season; 3 operas, total of 7 performances; sung in original language with titles. *The King and I, Madama Butterfly, Don Giovanni.*
Ticket Prices: Single, $14-$35.

1989-90 Season
4 operas/musicals, total of 8 performances. *My Fair Lady, The Magic Flute, Porgy and Bess, Aida.*
Attendance: Fully-staged performances at home – 13,904. All other events – 20,153.

Education & Outreach Programs
Sing for your Life educational outreach program tours to area schools introducing opera through informances presented by Knoxville Opera Studio apprentices.

Apprentice Programs
Knoxville Opera Studio.

❖ Lake George Opera Festival

John Balme, *General Director*
10 Ridge Street
P.O. Box 2172
Glens Falls, NY 12801
518/793-3858 (admin)
518/793-6641 (box office)

Board President: James Robertson
Guild President: Nancy Wilson

Year of Founding: 1962
FY91 Budget: $550,000
Full-time staff: 3

Performance House & Capacity
Queensbury High School: 875

1991 Summer Season
30th season; 4 operas/musicals, total of 17 performances; sung in English. *Carmen, La Traviata, My Fair Lady, The Magic Flute.*
Ticket Prices: Single, $8-$25.

1990 Summer Season
7 operas (one double-bill), total of 31 performances. *Manon, A Masked Ball, Hansel and Gretel/Friends and Dinosaurs* (world premiere), *The Marriage of Figaro, Falstaff, Ariadne auf Naxos.*
Attendance: Fully-staged performances at home – 8,780. All other events – 275.

Education & Outreach Programs
Opera-to-Go and Operatunity programs sponsored by the Opera Guild.

Apprentice Programs
American Lyric Theatre Young Artists Program.

❖ Los Angeles Music Center Opera

Peter Hemmings, *General Director*
Placido Domingo, *Artistic Consultant*
Patricia A. Mitchell, *Deputy General Director*
135 N. Grand Ave.
Los Angeles, CA 90012

Left, Sherrill Milnes in the title role of Lyric Opera of Chicago's January 1990 production of Thomas's **Hamlet**. *Photo by Tony Romano.*

Left, A September 1989 production of Blitzstein's **Regina** by Lyric Opera of Kansas City, with Rosalind Elias as Regina Giddens. *Photo by Michael Boone.*

213/972-7219 (admin)
213/972-7211 (box office)

Board President: Bernard Greenberg
Guild President: Toni Bird

Year of Founding: 1986
FY91 Budget: $13,127,361
Full-time staff: 23

Performance House & Capacity
Dorothy Chandler Pavilion: 3,098

1990-91 Season
5th season; 8 operas, total of 42 performances; sung in original language with titles. *Fidelio, Nixon in China, Idomeneo, Orfeo ed Euridice, Elektra, Cosi fan tutte, The Girl of the Golden West, The Turn of the Screw.*
Ticket Prices: Single, $15-$80.

1989-90 Season
9 operas/musicals (one double-bill), total of 56 performances. *Don Carlo, Tosca, The Rise and Fall of the City of Mahagonny, The Marriage of Figaro, Falstaff, The Queen of Spades, Where the Wild Things Are/Higglety, Pigglety, Pop!, Oklahoma!.*
Attendance: Fully-staged performances at home – 127,091.

Education & Outreach Programs
A Muskrat Lullaby, a children's opera written by Edward Barnes and commissioned by the Los Angeles Opera, has been performed around the Los Angeles area to 12,000 grade school students and educators. Performances of *Where the Wild Things Are/ Higglety Pigglety Pop!* have been seen by 30,000 Los Angeles area grade school students and educators.

❖ Lyric Opera of Chicago

Ardis Krainik, *General Director*
Bruno Bartoletti, *Artistic Director*
20 N. Wacker Dr.
Chicago, IL 60606
312/332-2244 (admin & box office)
Telex: 190252 LYRTH CGO

Board President: William B. Graham
Guild Presidents: Mrs. T. Kimball Brooker, *Women's Board*
Mrs. Howard S. Smith, *Chapters' Executive Board*
Dr. William B. Fessenden, Jr., *Guild Board*

Year of Founding: 1954
FY91 Budget: $20,800,000
Full-time staff: 60

Performance House & Capacity
Civic Center for the Performing Arts: 3,563

1990-91 Season
36th season; 8 operas, total of 67 performances; sung in original language with or without titles. *Alceste, Eugene Onegin, La Fanciulla del West, The Voyage of Edgar Allan Poe, Lucia di Lammermoor, Rigoletto, Carmen, Die Zauberflote.*
Ticket Prices: Single, $16-$84.

1989-90 Season
8 operas, total of 65 performances. *Tosca, Der Rosenkavalier, La Clemenza di Tito, Samson et Dalila, Don Carlo, Il Barbiere di Siviglia, Die Fledermaus, Hamlet.*
Attendance: Fully-staged performances at home – 235,000. All other events – 70,000. Estimated media audience: Radio – 3,000,000.

Touring
Special international tours as arranged.

Education & Outreach Programs
Extensive programs include in-school performances; lecture cassettes; Teacher's Day; lectures for the public; publications including study guides; student and senior matinees; backstage tours.

Apprentice Programs
The Lyric Opera Center for American Artists.

❖ Lyric Opera Cleveland

Michael McConnell, *Executive Director* and *Artistic Director*
11300 Juniper Rd.
Cleveland, OH 44106
216/231-2484 (admin)

Board President: Ceatta Mickey Beluscak
Guild President: Suzie Wiley

Year of Founding: 1974
FY91 Budget: $501,000
Full-time staff: 4

Performance House & Capacity
Kulas Hall: 541

1991 Summer Season
18th season; 3 operas, total of 27 performances; sung in English. *Orpheus in the Underworld, The Marriage of Figaro, The Return of Ulysses to His Homeland.*
Ticket Prices: Single, $18-$23.

1990 Summer Season
3 operas/musicals, total of 16 performances. *Cinderella, She Loves Me, The Magic Flute.*
Attendance: Fully-staged performances at home – 8,081. All other events – 8,000.

Education & Outreach Programs
Lyric Opera presented 49 performances in schools and at homes and clubs during the 88-89 season; preview performances for students and senior citizens.

Apprentice Programs
Lyric Opera Cleveland Vocal Arts Apprentice Program.

❖ Lyric Opera of Kansas City

Russell Patterson, *General Artistic Director*
Evan R. Luskin, *Managing Director*
1029 Central
Kansas City, MO 64105
816/471-4933 (admin)
816/471-7344 (box office)

Board Chair/President: H. Tony Oppenheimer/Steven D. Akin
Guild President: Wilma B. Wilcox

Year of Founding: 1958
FY91 Budget: $1,986,110
Full-time staff: 16

Performance House & Capacity
Lyric Theatre: 1,663

1990-91 Season
33rd season; 5 operas, total of 24 performances; sung in English. *The Elixir of Love, Samson and Delilah, Rigoletto, The Valkyrie, H.M.S. Pinafore.*
Ticket Prices: Single, $6-$35.

1989-90 Season
5 operas. total of 21 performances. *Regina, La Boheme, Don Pasquale, The Tales of Hoffmann, The Yeomen of the Guard.*
Attendance: Fully-staged performances at home – 25,234. Fully-staged performances on tour – 5,000. All other events – 20,000.

Touring
Annual tour of one mainstage production (same cast) with full orchestra, sets, costumes, and chorus.

Education & Outreach Programs
One high school program and one elementary school program; lectures for adults.

Apprentice Programs
Lyric Opera/University of Missouri at Kansas City Apprentice Program.

❖ Madison Opera

Ann Stanke, *Executive Director*
Roland Johnson, *Music Director* and *Conductor*
458 Charles Lane
Madison, WI 53711
608/238-8085 (admin & box office)

Board Presidents: Lois Dick/ Mary Hall

Year of Founding: 1962
FY91 Budget: $249,600
Full-time staff: 1

Performance Houses & Capacities
Oscar Mayer Theatre: 2,200
Wisconsin Union Theater: 1,000

1990-91 Season
29th season; 3 operas/musicals, total of 4 performances; sung in original language with or without titles. *Carousel, Prima Donna, Don Giovanni.*
Ticket Prices: Single, $7.50-$35.

1989-90 Season
3 operas (one double-bill), total of 5 performances. *The Village Singer/ Gianni Schicchi, Die Fledermaus.*
Attendance: Fully-staged performances at home – 6,192.

Education & Outreach Programs
Madison Opera gives a performance for youth at its spring production dress rehearsal, reaching 2,100 high school students throughout Wisconsin; during 89-90, gave 34 programs on opera and on *Die Fledermaus* for service and senior citizen organizations.

❖ Marin Opera Company

Ingrid M. Martinez, *General Director*
Hugo Rinaldi, *Music Director*
355 Doherty Dr.
Larkspur, CA 94939
415/924-0437 (admin)
415/472-3500 (box office)

Board President: Steven Borden
Guild President: Lily Dreyer

Year of Founding: 1978
FY91 Budget: $341,900
Full-time staff: 4

Left, Ruth Ann Swenson and Gregory Kunde as the title characters in Michigan Opera Theatre's 1990 staging of Gounod's **Romeo et Juliette**. *Photo by Jerome Magid.*

Left, An August 1990 co-production by Music-Theatre Group and the Brooklyn Academy of Music of the world premiere of **Endangered Species**, by Martha Clarke, Richard Peaslee, and Robert Coe, featuring Bluey, the horse and Felix Blaska. *Photo by Clemens Kalischer.*

Performance House & Capacity
Marin Center Veteran's Auditorium: 2,000

1990-91 Season
12th season; 4 operas/concerts (one double-bill), total of 5 performances; sung in original language with or without titles. *Porgy and Bess/West Side Story, Valentine's Gala, La Boheme.*
Ticket Prices: Single, $12.50-$25.

1989-90 Season
5 operas/concerts/galas, total of 13 performances. *A Night at the Opera, Valentine's Gala, Carmen, Plump Jack* (world premiere), *Camelot.*
Attendance: Fully-staged performances at home – 4,700.

❖ Metropolitan Opera

Joseph Volpe, *General Director*
James Levine, *Artistic Director*
Marilyn Shapiro, *Executive Director/External Affairs*
Lincoln Center
New York, NY 10023
212/799-3100 (admin)
212/362-6000 (box office)
Telex: 237107

Board Chair/President: James S. Marcus/Mrs. Gilbert W. Humphrey
Guild President: Alton E. Peters

Year of Founding: 1883
FY91 Budget: $106,000,000
Full-time staff: 190

Performance House & Capacity
Metropolitan Opera House: 3,800

1990-91 Season
107th season; 22 operas, total of 208 performances; sung in original language without titles. *La Boheme, Der Rosenkavalier, Rigoletto, Don Giovanni, Boris Godunov, Un Ballo in Maschera, Porgy and Bess, La Traviata, Salome, Semiramide, Andrea Chenier, Faust, Die Zauberflote, Die Fledermaus, Fidelio, Luisa Miller, Le Nozze di Figaro, Katya Kabanova, Parsifal, I Puritani, Tosca, La Clemenza di Tito.*
Ticket Prices: Single, $8-$115.

1989-90 Season
26 operas, total of 222 performances. *Aida, Il Trittico, Porgy and Bess, La Boheme, La Traviata, Il Barbiere di Siviglia, Rigoletto, Die Frau ohne Schatten, Les Contes d'Hoffmann, Der Fliegende Hollander, Wozzeck, Die Fledermaus, Turandot, Cosi fan tutte, La Gioconda, Faust, Il Trovatore, Samson et Dalila, Manon Lescaut, Die Entfuhrung aus dem Serail, Otello, Don Giovanni, Das Rheingold, Die Walkure, Siegfried, Gotterdammerung.*
Attendance: Fully-staged performances at home – 822,504. All other events – 141,000. Estimated media audience: Radio/Television – 7,000,000.

Education & Outreach Programs
Student matinees; final dress rehearsals for elementary through college students; backstage tours for all ages and the disadvantaged; score desks; the Met Opera In-School Residency Program and teacher training component; special artists residencies; multiple access programs for the blind, visually impaired, and physically disabled; nationwide and metropolitan area school memberships; opera boxes; study guides; filmstrips and slide sets; teacher in-service courses and workshops; adult series; free Met in the Parks concerts; and Special Ticket Program that provides tickets free-of-charge to senior citizens and students for performances during the regular season.

❖ Michigan Opera Theatre

David DiChiera, *General Director*
Melodee DuBois, *Managing Director*
6519 Second Ave.
Detroit, MI 48202
313/874-7850 (admin)
313/874-SING (box office)

Board Chair: Robert E. Dewar
Guild President (Volunteer Alliance): Sharon Gioia

Year of Founding: 1971
FY91 Budget: $5,300,000
Full-time staff: 39

Performance Houses & Capacities
Fisher Theatre: 2,100
Masonic Temple: 4,300

1990-91 Season
20th season; 6 operas/ballets/musicals, total of 29 performances; sung in original language with or without titles. *Rigoletto, Show Boat, Coppelia, Ariadne auf Naxos, The Magic Flute, Madama Butterfly.*
Ticket Prices: Single, $10-$55.

1989-90 Season
5 operas/musicals, total of 27 performances. *Les Miserables, Hansel and Gretel, Don Giovanni, La Traviata, Romeo et Juliette.*
Attendance: Fully-staged performances at home – 36,255. Fully-staged performances on tour – 196,215.

Touring
Annual state-wide tour featuring one-week residencies in each community.

Education & Outreach Programs
A variety of programs are offered for adults and children, from Broadway revues to operas based on the hazards of substance abuse; signed performances for the hearing impaired.

Apprentice Programs
Young Artist Apprentice Program.

❖ The Minnesota Opera

Kevin H. Smith, *President* and *General Director*
George Manahan, *Principal Conductor*
Ben Krywosz, *Artistic Director, New Music-Theater Ensemble*
620 N. First St.
Minneapolis, MN 55401
612/333-2700 (admin)
612/333-6669 (box office)

Board Chair: Edward Eschbach
Guild President: Beverly Hammond

Year of Founding: 1963
FY91 Budget: $4,000,000
Full-time staff: 23

Performance Houses & Capacities
Ordway Music Theatre: 1,700
World Theater: 900
Minnesota Opera Center: 125

1990-91 Season
28th season; 4 operas, total of 21 performances; sung in original language with titles. *Norma, The Aspern Papers, Carmen, Cosi fan tutte.*
Ticket Prices: Single, $11-$49.

1989-90 Season
8 operas/musicals, total of 96 performances. *La Boheme, Where the Wild Things Are, A Midsummer Night's Dream, Romeo et Juliette, Frankenstein: The Modern Prometheus* (world premiere), *Snow Leopard* (world premiere), *My Fair Lady, Madame Butterfly.*
Attendance: Fully-staged performances at home – 32,455.

Touring
10-week fall tour throughout central United States and Canada.

Education & Outreach Programs
The Education Department presents student matinees, adult classes, month-long composer-in-residence programs, comprehensive music-theater residencies, in-school student performances, and entertainment programs.

Special Programs
The Minnesota Opera's New Music-Theater Ensemble is devoted to developing new works.

Apprentice Programs
The Wesley Balk Music-Theater Institute.

❖ The Mississippi Opera

Frank Marion Johnson, *General Director*
P.O. Box 1551
Jackson, MS 39215
601/960-1528 (admin)

Year of Founding: 1945
FY91 Budget: $220,000

Performance House & Capacity
Jackson Municipal Auditorium: 2,420

1990-91 Season
46th season; 2 operas, total of 2 performances; sung in original language with titles. *Carmen, La Traviata.*
Ticket Prices: Single, $6-$35.

1989-90 Season
1 opera, total of 2 performances. *Die Fledermaus.*
Attendance: Fully-staged performances at home – 4,100. All other events – 4,000.

Education & Outreach Programs
Annual spring run-outs to special constituencies that are unable to attend mainstage productions; a touring ensemble that provides educational in-school performances; participation in "Jubilee Jam" Street Art festival.

❖ Mobile Opera

Pelham G. Pearce, Jr., *General Manager*
Ted Taylor, *Music Director*
P.O. Box 8366, Mobile, AL 36689
205/460-2900 (admin & box office)

N

Left, Harry Dworchak as Enrico in New York City Opera's 1990 production of Donizetti's **Anna Bolena**. *Photo by Martha Swope.*

Board President: James T. Robson
Guild President: Mrs. Robert Hatcher

Year of Founding: 1946
FY91 Budget: $409,750
Full-time staff: 2

Performance House & Capacity
Mobile Civic Center Theater: 1,937

1990-91 Season
45th season; 2 operas, total of 5 performances, sung in original language with titles. *Turandot, Don Pasquale.*
Ticket Prices: Single, $6-$25.

1989-90 Season
2 operas, total of 5 performances. *The Ballad of Baby Doe, La Traviata.*
Attendance: Fully-staged performances at home – 7,425. Estimated media audience: Radio – 75,000.

Education & Outreach Programs
Opera Octet, an all-age review; Opera a-la-Carte, for lower and middle school children; Kids Creating Opera; and informances for lower and middle school children.

❖ Music-Theatre Group

Lyn Austin, *Producing Director*
Diane Wondisford, *Managing Director*
735 Washington St.
New York, NY 10014
212/924-3108 (admin)
212/279-4200 (box office)

Board Chair: Rosita Sarnoff

Year of Founding: 1971
FY91 Budget: $1,400,000
Full-time staff: 7

Performance Houses & Capacities
St. Clement's: 150
Citizen's Hall: 90

1990-91 Season
20th season; 3 music theater works; total of 47 performances. *Love and Science, Endangered Species, Eating Myself Alive* (world premiere).
Ticket Prices: Single, $15-$32.

1989-90 Season
3 music theater works, total of 131 performances. *Paradise for the Worried* (world premiere), *Love and Science* (world premiere), *Juan Darien* (world premiere).
Attendance: Fully-staged performances at home – 14,229. Fully staged performances on tour – 7,200.

Touring
Domestic and international touring to festivals and regional venues.

❖ Nashville Opera Association

Kyle Kidout, *General Director*
Fidelity Hall, Room 405
1900 Belmont Ave.
Nashville, TN 37212
615/292-5710 (admin)

Board Chair: David McQuiddy, Jr.

Year of Founding: 1981
FY91 Budget: $290,000
Full-time staff: 1

Performance House & Capacity
Jackson Hall: 2,442

1990-91 Season
10th season; 1 opera, total of 4 performances; sung in original language with titles. *Rigoletto.*
Ticket Prices: Single, $10-$35.

1989-90 Season
1 opera, total of 2 performances. *Lucia di Lammermoor.*
Attendance: Fully-staged performances at home – 3,000.

Education & Outreach Programs
Multiple performances of one opera are presented each year to 4,800 students in conjunction with the Nashville Institution for the Arts and Humanities; teachers are supplied with taped exerpts and educational workbooks, and attend summer workshops in preparation of their students attending matinees; all educational matinees are fully-staged and performed in the main performance house.

❖ Nevada Opera

Elisa Erquiaga, *Executive Director*
Ted Puffer, *General Director* and *Artistic Director*
P.O. Box 3256
Reno NV 89505
702/786-4046 (admin)
702/784-7144 (box office)

Board President: Sue Stout

Year of Founding: 1968
FY91 Budget: $900,000
Full-time staff: 6

Performance Houses & Capacities
Pioneer Center for the Performing Arts: 1,428
Nightingale Hall, UNR: 600

1990-91 Season
23rd season; 4 operas/musicals, total of 12 performances; sung in original language with titles. *Show Boat, La Traviata, The Tales of Hoffmann, Don Giovanni.*
Ticket Prices: Single, $10-$35.

1989-90 Season
3 operas, total of 7 performances. *The Merry Widow, Lucia di Lammermoor, Aida.*
Attendance: Fully-staged performances at home – 8,590. Fully-staged performances on tour – 1,000. All other events – 2,000.

Education & Outreach Programs
Three informal in-concert presentations annually; Opera al fresco, a pasta and opera event; performances of *Sweet Betsy from Pike* in schools; presentations for civic groups.

Apprentice Programs
Summer Seminars.

❖ New Orleans Opera

Arthur G. Cosenza, *General Director*
Garold Whisler, *Music Coordinator*
333 St. Charles Ave., Suite 907
New Orleans, LA 70130
504/529-2278 (admin)

Board President: Joseph Young, Jr.
Guild President: Mrs. John J. Kelly

Year of Founding: 1943
FY91 Budget: $1,262,000
Full-time staff: 12

Performance House & Capacity
New Orleans Theatre of Performing Arts: 2,317

1990-91 Season
48th season; 4 operas, total of 9 performances; sung in original language with titles. *Norma, Madama Butterfly, La Traviata, Le Nozze di Figaro.*
Ticket Prices: Single, $20-$60.

1989-90 Season
4 operas, total of 9 performances. *Aida, The Daughter of the Regiment, La Boheme, Der Fliegende Hollander.*
Attendance: Fully-staged performances at home – 17,958. All other events – 18,000.

Education & Outreach Programs
The newly-formed MetroPelican Opera presents Seymour Barab's *Little Red Riding Hood* for elementary schools and Leonard Bernstein's *Trouble in Tahiti* for middle schools and high schools; matinee production in the main theatre for middle schools and high schools; two free productions of *Amahl and the Night Visitors* at Christmas; life-sized "Oppets" present opera to elementary school children.

❖ New York City Opera

Christopher Keene, *General Director* and *Music Director*
New York State Theater
20 Lincoln Center
New York, NY 10023
212/870-5600 (admin)
212/870-5570 (box office)

Board Chair/President: Robert W. Wilson/Irwin Schneiderman
Guild President: Susan Priem

Year of Founding: 1944
FY91 Budget: $22,400,000
Full-time staff: 72

Performance House & Capacity
New York State Theatre: 2,779

1990-91 Season
46th season; 15 operas/musicals (one double-bill), total of 93 performances; sung in original language with titles. *Le Nozze di Figaro, Madama Butterfly, A Little Night Music, Lucia di Lammermoor, Carmen, Tosca, From the House of the Dead, Street Scene, Moses und Aron, La Boheme, La Fanciulla del West, Martha, The Mikado, L'Enfant et les Sortileges, L'Heure Espagnole.*
Ticket Prices: Single, $7-$55.

1989-90 Season
13 operas, total of 65 performances. *Don Giovanni, Il Barbiere di Siviglia, The Merry Widow, Rigoletto, Madama Butterfly, Die Zauberflote, Candide, Carmen, The Mikado, Anna Bolena, Mefistofele, La Boheme, Street Scene.*
Attendance: Fully-staged performances at home – 120,162. Fully-staged performances on tour – 125,189. Estimated Media Audience: Television – 4,000,000.

Touring
The NYCO tours for three weeks each year (winter and spring), most recently to Saratoga Performing Arts Center, the Orange County Performing Arts Center, and Artpark. The NYCO National Company tours one opera throughout the U.S. and Canada for eight weeks each winter.

Right, Martin Thompson in the title role of Opera Theatre of Saint Louis's summer 1990 staging of Britten's **Peter Grimes**. *Photo by Ken Howard.*

Right, A 1990 production of Verdi's **Rigoletto** by Opera Carolina, with Brent Ellis as Rigoletto and Kay Paschal as Gilda. Directed by Anne Ewers and conducted by Charles Rosekrans. *Photo by Tom Adams.*

Education & Outreach Programs
The NYCO Education Department offers a variety of workshops/performances to students and community groups in the tri-state area (NY, NJ, CT), and covers all aspects of musical theater; also offers a fully-staged opera for students each year, most recently *Hansel and Gretel.*

❖ Opera de Cámara

P.O. Box 22542 UPR Station
Río Piedros, PR 00917
809/751-9633 (admin)

Board President: Herbert Ferrer Duchesne

Year of Founding: 1977
FY91 Budget: $221,948
Full-time staff: 3

Performance Houses & Capacities
CBA Santurce: 750
Teatro La Perla Ponce: 1,000

1990-91 Season
13th season.

1989-90 Season
2 operas, total of 8 performances. *The Toy Shop, La Cenerentola.*

Touring
Tours one production, sung in Spanish with orchestra, throughout Puerto Rico.

Education & Outreach Programs
Juguemos a la Opera, music by Mozart, Rossini, Verdi, toured in schools and universities; Campamento Creativo de Teatro Musical (summer camp).

Apprentice Programs
Talleres de Compositores y Libretistas (composer and librettist workshops).

❖ Opera Carolina

James W. Wright, *General Director*
Charles Rosekrans, *Music Director*
345 N. College St., Suite 409
Charlotte, NC 28202
704/332-7177 (admin)
704/372-SING (box office)

Board President: Lynette Lewis
Guild President: Alice Nail

Year of Founding: 1949
FY91 Budget: $1,339,070
Full-time staff: 9

Performance House & Capacity
Ovens Auditorium: 2,476

1990-91 Season
42nd season; 4 operas/concerts, total of 9 performances; sung in original language with titles. *Turandot, Opera Pops...Encore!, Don Giovanni, H.M.S. Pinafore.*
Ticket Prices: Single, $10-$32.

1989-90 Season
4 operas/concerts, total of 8 performances. *Carmen, Opera Pops...and Sizzles, Rigoletto, Madama Butterfly.*
Attendance: Fully-staged performances at home – 18,041. All other performances – 130,000. Estimated Media Audience: Television – 50,000.

Touring
In the 1988-89 season, Opera Carolina toured through six southeastern states, presenting over 200 performances.

Education & Outreach Programs
Opera Carolina produced four shows suited to meet the needs of grades K-12. Each production was accompanied by a study guide and audio tape.

❖ Opera Colorado

Nathaniel Merrill, *President* and *General Director*
Louise Sherman, *Music Director*
695 S. Colorado Blvd., Suite 20
Denver, CO 80222
303/778-1500 (admin)
303/778-6464 (box office)

Year of Founding: 1983
FY91 Budget: $1,847,730
Full-time staff: 12

Performance House & Capacity
Boettcher Concert Hall: 2,600

1990-91 Season
9th season; 4 operas/recitals, total of 13 performances; sung in original language with titles or in English. *The Burning Fiery Furnace, Don Carlo, L'Elisir d'Amore.*
Ticket Prices: $[illegible].50-$98.

1989-90 Season
3 operas, total of 12 performances. *Faust, Un Ballo in Maschera, Curlew River.*
Attendance: Fully-staged performances at home – 21,972.

Education & Outreach Programs
Children's Backstage Workshops; student performances.

❖ Opera/Columbus

John Gage, *General Director*
LeVeque Tower, Suite 1102
50 W. Broad St.
Columbus, OH 43215
614/461-8101 (admin)
614/461-0022 (box office)

Year of Founding: 1981
FY91 Budget: $1,479,488
Full-time staff: 11

Performance House & Capacity
Palace Theatre: 2,762

1990-91 Season
10th season; 3 operas, total of 9 performances; sung in original language with titles or in English. *Rigoletto, Der Rosenkavalier, Le Nozze di Figaro.*
Ticket Prices: Single, $15-$55.

1989-90 Season
4 operas, total of 12 performances. *Carmen, Don Giovanni, Boris Godunov, Il Trovatore.*
Attendance: Fully-staged performances at home – 21,103. All other events – 28,000. Estimated Media Audience: Radio – 18,800.

Education & Outreach Programs
A 12-week program for grades K-12 tours to schools throughout the central Ohio area.

Apprentice Programs
Opera/Columbus Associate Artist Program.

❖ Opera Company of Philadelphia

Robert Driver, *General Director*
The Graham Bldg., 20th Fl.
One Penn Square West
Philadelphia, PA 19102
215/981-1450 (admin)
215/981-1454 (box office)

Board President: Jack P. Mulroney
Guild President: Peter Svanda

Year of Founding: 1975
FY91 Budget: $2,000,000
Full-time staff: 10

Performance House & Capacity
The Academy of Music: 2,836

1990-91 Season
15th season; 4 operas, total of 8 performances; sung in original language with titles. *Le Nozze di Figaro, Madame Butterfly, Don Pasquale, Rigoletto.*
Ticket Prices: Single, $16-$101 (box seats).

1989-90 Season
4 operas, total of 8 performances. *Lucia di Lammermoor, The Saint of Bleecker Street, Ariodante, La Gazza Ladra.*
Attendance: Fully-staged performances at home – 17,838.

Apprentice Programs
Plan Artists Program.

❖ OperaDelaware

Eric W. Kjellmark, Jr., *General Director*
Leland P. Kimball, *Managing Director*
St. Andrews Annex
Eighth and Shipley Sts.
Wilmington, DE 19801
302/658-8063 (admin)
302/658-2507 (box office)

Board President: Phyllis Piser
Guild President: Gloria Toomey

Year of Founding: 1945
FY91 Budget: $475,000
Full-time staff: 1

Performance House & Capacity
Grand Opera House: 1,110

1990-91 Season
46th season; 4 operas, total of 14 performances; sung in English or in original language with titles. *The Barber of Seville, The Bride from Pluto, The Ballad of Baby Doe, The Tales of Hoffmann.*
Ticket Prices: Single, $22-$36.

1989-90 Season
3 operas, total of 8 performances. *Madama Butterfly, The Lion, the Witch and the Wardrobe, The Abduction from the Seraglio.*
Attendance: Fully-staged performances at home – 8,256. Fully-staged performances on tour – 1,200. All other events – 5,540.

Touring
Tours family opera to high schools and around state.

Education & Outreach Programs
Lectures on American history told through opera; school previews and study guides; pre-performance lec-

Right, Piedmont Opera Theatre's April 1990 production of Verdi's **Falstaff**, featuring William Powers as the title character. David Gately directed and Norman Johnson conducted. *Photo by Charlie Buchanan.*

Right, Luciano Pavarotti International Voice Competition winners Patryk Wroblewski (American baritone) and Anna Caterina Antonacci (Italian soprano) as Fernando Villabella and his daughter, Ninetta, in the Opera Company of Philadelphia's 1990 production of Rossini's **La Gazza Ladra**. *Photo by Trudy Lee Cohen.*

tures; opera library of tapes, videos, and books; OPERA America textbook training program; *The Night Harry Stopped Smoking* toured to schools and businesses; workshop with disabled and hearing impaired; accessibility coordinator.

❖ Opera Ebony

Benjamin Matthews, *Artistic Director*
Wayne Sanders, *Music Director*
2109 Broadway, Suite 1418
New York, NY 10023
212/877-2110 (admin)

Board President: Dr. Ibrahim Abdul-Malik
Guild President: Clara Stanton

Year of Founding: 1974
FY91 Budget: $350,000
Full-time staff: 4

Performance House & Capacity
Aaron Davis Hall: 800

1990-91 Season
17th season; 4 operas/concerts, total of 8 performances; sung in English. *Young Artists Concert, L'Enfant Prodigue/Trio, Black Heritage Concert, Cosi fan tutte.*
Ticket Prices: Single, $12.50-$20.

1989-90 Season
5 operas (one double-bill), total of 5 performances. *The Misunderstood Policeman/The Medium, Fosca, Lo Schiavo, The Outcast* (world premiere).
Attendance: Fully-staged performances at home – 1,980. All other events – 3,450.

Touring
Canadian tour of *Carmen.*

Education & Outreach Programs
Concerts for school children and young people; master classes for young artists; community performances in churches and area auditoriums.

❖ Opera Grand Rapids

Robert Lyall, *General Director*
Robert Peterson, *Artistic Director*
203D Waters Bldg.
Grand Rapids, MI 49503
616/451-2741 (admin)
616/456-3333 (box office)

Board President: John McGarry
Guild President: Mrs. Kyle Irwin

Year of Founding: 1967
FY91 Budget: $617,000
Full-time staff: 4

Performance House & Capacity
DeVos Hall: 2,446

1990-91 Season
24th season; 5 operas/musicals/concerts (one double-bill); sung in English. *Don Giovanni, Porgy and Bess/Show Boat* (excerpts), *Don Pasquale, Man of La Mancha.*
Ticket Prices: Single, $22.50-$40.

1989-90 Season
2 operas, total of 5 performances. *Der Fliegende Hollander, Desire Under the Elms.*
Attendance: Fully-staged performances at home – 6,600. All other events – 4,400.

Education & Outreach Programs
Artist-in-residence program presents 10 performances at 10 local schools.

❖ Opera Memphis

Bert Adler Prosterman, *General Manager*
MSU South Campus #47
Memphis, TN 38152
901/678-2706 (admin & box office)

Board Chair: Edward M. Kaplan
Guild Chair: Carman Pearson

Year of Founding: 1956
FY91 Budget: $1,000,000
Full-time staff: 10

Performance House & Capacity
Orpheum Theatre: 2,300

1990-91 Season
35th season; 4 operas, total of 8 performances; sung in original language with titles. *The Pirates of Penzance, Don Giovanni, Orfeo, Faust.*
Ticket Prices: Single, $5-$37.

1989-90 Season
4 operas/musicals, total of 8 performances. *The Magic Flute, Anna Bolena, Don Carlo, Man of La Mancha.*
Attendance: Fully-staged performances at home – 14,000. All other events – 65,000.

Education & Outreach Programs
Southern Opera Theatre performs for student groups (ages K-12) in a 200-mile radius from Memphis; 1989-90 offerings, including *Little Red Riding Hood* and *What's So Grand About Opera,* were presented at 140 schools.

❖ Opera/Omaha

Mary Robert, *Artistic/General Director*
John DeMain, *Music Director*
P.O. Box 807 DTS
Omaha, NE 68101
402/346-4398 (admin)
402/346-0357 (box office)

Board President: David Catalan

Year of Founding: 1958
FY91 Budget: $1,948,000
Full-time staff: 11

Performance Houses & Capacities
Orpheum Theater: 2,758
Witherspoon Theater: 800

1990-91 Season
32nd season; 6 operas/musicals, total of 24 performances; sung in original language with titles. *Carousel, I'm a Stranger Here Myself, Maria Padilla, The Golem, Il Trovatore, Die Zauberflote.*
Ticket Prices: Single, $10-$40.

1989-90 Season
4 operas/musicals/concerts, total of 15 performances. *Placido Domingo* (concert), *Show Boat, Madama Butterfly, Romeo et Juliette.*
Attendance: Fully-staged performances at home – 36,739. All other events – 29,474. Estimated Media Audience: Radio – 13,000. Television – 26,000.

Touring
Opera/Omaha offers a variety of touring activities from workshops and classroom presentations to full-scale productions with orchestra.

Education & Outreach Programs
Programs span all school ages, from elementary through college.

Apprentice Programs
Resident Company (six singers and one coach/accompanist).

❖ Opera Pacific

David DiChiera, *General Director*
Patrick Flynn, *Managing Director*
650 Town Center Dr., Suite 400
Costa Mesa, CA 92626
714/546-7372 (admin)
714/474-8000 (box office)

Board President: Mrs. Edward Schumacher
Guild President: Laila Conlin

Year of Founding: 1985
FY91 Budget: $5,000,000
Full-time staff: 20

Performance Houses & Capacities
Segerstrom Hall: 2,966
McCallum Theatre: 1,100
Irvine Barclay Theatre: 756

1990-91 Season
5th season; 3 operas, total of 16 performances; sung in original language with titles. *Madame Butterfly, The Pearl Fishers, A Masked Ball.*
Ticket Prices: Single, $17-$69.

1989-90 Season
4 operas/musicals, total of 28 performances. *La Traviata, Turandot, Don Giovanni, Show Boat.*
Attendance: Fully-staged performances at home – 66,580; Fully-staged performances on tour – 750. All other events – 30,000.

Touring
One performance run-out of mainstage productions to McCallum Theatre, sponsored by the Palm Springs Opera Guild.

Education & Outreach Programs
The Overture Company performs children's operas (grades K-12), programs for TMR students, programs for adults and seniors, and a youth night performance of mainstage productions for junior and senior high school students.

Apprentice Programs
Opera Pacific Apprentice Artist Program.

❖ Opera San Jose

Craig W. Palmer, *Executive Director*
Irene Dalis, *Artistic Director*
12 S. First St., Suite 207
San Jose, CA 95113
408/288-8882 (admin)
408/288-7077 (box office)

Board President: Kitty Spaulding
Guild President: Jeanne L. McCann

Year of Founding: 1984
FY91 Budget: $1,387,512
Full-time staff: 20

Performance House & Capacity
Montgomery Theater: 529

1990-91 Season
10th season; 4 operas, total of 37 performances; sung in original language with titles. *Madama Butterfly, Vanessa, L'Elisir d'Amore, L'Ormindo.*
Ticket Prices: Single, $10-$40.

Right, Hei-Kyung Hong as Pamina and David Malis as Papageno in San Diego Opera's 1990 staging of Mozart's **The Magic Flute**. Conducted by Karen Keltner, directed by Wolfgang Weber, and designed by Maurice Sendak. *Photo by Ken Howard.*

Right, A March 1990 production of Verdi's **La Traviata** by Pittsburgh Opera, with Franco Farina as Alfredo and Suzanne Murphy as Violetta. Conducted by Theo Alcantara and directed by Tito Capobianco. *Photo by Suellen Fitzsimmons.*

1989-90 Season
4 operas, total of 30 performances. *La Traviata, Hotel Eden* (world premiere), *Les Pecheurs de Perles, Cosi fan tutte.*
Attendance: Fully-staged performances at home – 15,119. Fully-staged performances on tour – 600. All other events – 88,499.

Education & Outreach Programs
141 performances of four productions for more than 34,000 students in schools; 5 performances for 10,000 students during Arts Education Week; community outreach to 68,000 at service clubs, nursing homes, and community events.

❖ Opera Theatre of Saint Louis

Charles MacKay, *General Director*
Colin Graham, *Artistic Director*
1 Kirthom Lane
P.O.Box 13148
St. Louis, MO 63119
314/961-0171 (admin)
314/961-0644 (box office)

Board Chair: Josephine Throdahl
Guild President: Laurie Smith

Year of Founding: 1976
FY91 Budget: $3,500,000
Full-time staff: 12

Performance Houses & Capacities
Loretto-Hilton Center: 954
Sheldon Concert Hall: 840

1991 Summer Season
16th season; 4 operas, total of 24 performances; sung in English. *Eugene Onegin, Mitridate, Re di Ponto, La Boheme* (Leoncavallo), *Ariadne auf Naxos.*
Ticket Prices: Single, $7.50-$45.

1990 Summer Season
4 operas, total of 24 performances. *Peter Grimes, The Marriage of Figaro, The Daughter of the Regiment, The Devil and Kate.*
Attendance: Fully-staged performances at home – 22,812. All other events – 5,473.

Touring
An abridged version of *The Italian Girl in Algiers* to be presented in 10 locations throughout Missouri and Illinois in the spring of 1991.

Education & Outreach Programs
Programs include a Winter Series; artist-in-residence presentations; master classes; docent lectures; artist panel lectures; and many special events which, when combined, reach 25,000 people annually.

Apprentice Programs
The Richard Gaddes Young Singers Fund Program.

❖ Opera Theatre at Wildwood

Dr. Ann Chotard, *Founder* and *Artistic Director*
20919 Denny Rd.
P.O. Box 25202
Little Rock, AR 72221
501/821-PARK (admin)
501/821-7281 (box office)

Board President: Ellen Gray
Guild President: Sandra Lubin

Year of Founding: 1973
FY91 Budget: $680,315
Full-time staff: 8

Performance Houses & Capacities
Arkansas Arts Center: 389
Wildwood Studios: 300

1990-91 Season
18th season; 4 operas, total of 14 performances; sung in English. *Die Fledermaus, La Traviata, Don Giovanni, Don Pasquale.*
Ticket Prices: Single, $5-$27.

1989-90 Season
5 operas (one double-bill), total of 13 performances. *Die Fledermaus, The Magic Flute, Cosi fan tutte, The Impresario/Gianni Schicchi.*
Attendance: Fully-staged performances at home – 4,010. Fully-staged performances on tour – 44,600.

Touring
Fully-staged performances of *Little Red Riding Hood* for elementary and secondary school students; fully-staged tour of a musical revue, *Side by Side by Sondheim,* for adults.

Apprentice Programs
Young Artist Program.

❖ Orlando Opera Company

Robert Swedberg, *General Director*
1900 N. Mills Ave., Suite 4
Orlando, FL 32803
407/896-7575 (admin)
407/896-7664 (box office)

Board Chair/President: George Nogal/ Randolph H. Fields
Guild President: Jane Meherg

Year of Founding: 1958
FY91 Budget: $1,747,290
Full-time staff: 8

Performance House & Capacity
Bob Carr Municipal Auditorium: 2,440

1990-91 Season
32nd season; 4 operas, total of 12 performances; sung in original language with titles. *Les Contes d'Hoffmann, Tosca, Hansel and Gretel, The Mikado.*
Ticket Prices: Single, $19-$41.50.

1989-90 Season
4 operas, total of 12 performances. *Il Trovatore, La Boheme, L'Italiana in Algeri, Le Nozze di Figaro.*
Attendance: Fully-staged performances at home – 19,176. All other events – 42,600.

Education & Outreach Programs
Recipe for an Opera for students grades K-5; opera previews and streamlined performances of *Faust* and *Don Giovanni* in English for students grades 6-12; *Opera Through The Looking Glass* for adults.

Apprentice Programs
Orlando Opera: The Studio; Children's Opera Group.

❖ Palm Beach Opera

Herbert P. Benn, *General Manager*
Anton Guadagno, *Artistic Director*
139 N. County Rd.
Palm Beach, FL 33480
305/833-7888 (admin)

Board President: Robert M. Montgomery, Jr.

Year of Founding: 1961
FY91 Budget: $1,000,000
Full-time staff: 5

Performance House & Capacity
West Palm Beach Auditorium: 1,800

1990-91 Season
28th season; 3 operas, total of 9 performances; sung in original language with titles. *Norma, Don Giovanni, Madama Butterfly.*
Ticket Prices: Single, $7-$175.

1989-90 Season
3 operas, total of 6 performances. *Macbeth, Tosca, La Cenerentola.*
Attendance: Fully-staged performances at home – 11,000. All other events – 5,000.

Education & Outreach Programs
Fully-staged and musically-supported apprentice productions presented for 20,000 students in region.

❖ The Pennsylvania Opera Theater

Barbara Silverstein, *Artistic Director*
Patricia Fulvio, *General Manager*
1217 Sansom St., 6th Fl.
Philadelphia, PA 19107
215/440-9797 (admin)

Board Chair: R. William Edmundson

Year of Founding: 1975
FY91 Budget: $1,260,000
Full-time staff: 7

Performance Houses & Capacities
Shubert Theater: 1,640
Port of History Museum Theater: 486
Centennial Hall, Haverford, PA: 651

1990-91 Season
15th season; 3 operas, total of 13 performances; sung in English. *Die Fledermaus, The Secret Garden* (world premiere), *Idomeneo.*
Ticket Prices: Single, $12-$43.50.

1989-90 Season
3 operas, total of 16 performances. *La Traviata, The Coronation of Poppea, The Grand Duchess of Gerolstein.*
Attendance: Fully-staged performances at home – 13,300. Fully-staged performances on tour – 1,000. All other events – 1,550.
Estimated Media Audience: Radio and Television – 4,000,000.

Touring
Performed run-out of *Candide* to Wilkes-Barre, PA, during 1988-89.

Education & Outreach Programs
In Every Way the Arts reached approximately 6,000 school children in the Delaware Valley during 1988-89.

❖ Piedmont Opera Theatre

Norman Johnson, *General Director* and *Artistic Director*
610 Coliseum Dr.
Winston-Salem, NC 27106
919/725-2022 (admin & box office)

Left, Sacramento Opera's 1989 production of Puccini's **La Fanciulla del West**, starring Reg Huston as Ashby *(l)* and Kimm Julian as Jack Rance.

R–S

Right, Richard Drews as Rodolfo and Miriam Gauci as Mimi in The Santa Fe Opera's 1990 staging of Puccini's **La Boheme**. *Photo by Murrae Haynes.*

Board President: David C. Pishko

Year of Founding: 1977
FY91 Budget: $284,000
Full-time staff: 2

Performance House & Capacity
Roger L. Stevens Center: 1,380

1990-91 Season
13th season; 2 operas, total of 6 performances; sung in original language with titles or in English. *Cinderella, Madama Butterfly.*
Ticket Prices: Single, $6-$20.

1989-90 Season
2 operas, total of 6 performances. *Romeo et Juliette, Falstaff.*
Attendance: Fully-staged performances at home – 5,849. All other events – 6,000.

Touring
Carlisle Floyd's monodrama *Flower and Hawk* presented at various venues in region, including Appalachian Summer Festival.

Education & Outreach Programs
Ambassadors for Opera capsule performances for schools and adult audiences; Opera Preludes (pre-performance lectures); reduced ticket prices and group plans for senior citizens and students.

Apprentice Programs
Apprentice Program through North Carolina School of the Arts.

❖ Pittsburgh Opera

Tito Capobianco, *General Director*
Patricia O'Neill, *Director of Administration*
711 Penn Ave., 8th Fl.
Pittsburgh, PA 15222
412/281-0912 (admin)
412/456-6666 (box office)

Board President: Vincent A. Sarni

Year of Founding: 1938
FY91 Budget: $4,500,000
Full-time staff: 20

Performance House & Capacity
Benedum Center: 2,770

1990-91 Season
52nd season; 5 operas, total of 20 performances; sung in original language with titles. *Die Fliegende Hollander, Otello, Die Fledermaus, Il Barbiere di Siviglia, Eugene Onegin.*
Ticket Prices: Single, $13-$69.

1989-90 Season
5 operas, total of 19 performances. *Madama Butterfly, Elektra, La Traviata, The Magic Flute, Mefistofele.*
Attendance: Fully-staged performances at home – 46,982. All other events – 2,200.

Education & Outreach Programs
During 1989-90, the Opera Center presented six performances of *The Medium* and six performances of *Happy End.*

❖ Portland Opera

Robert Bailey, *General Director*
1516 Southwest Alder
Portland, OR 97205
503/241-1407 (admin)
503/241-1802 (box office)

Board President: William McCormick

Year of Founding: 1964
FY91 Budget: $3,286,500
Full-time staff: 17

Performance House & Capacity
Civic Auditorium: 3,000

1990-91 Season
26th season; 5 operas, total of 18 performances; sung in original language with titles. *Rigoletto, Salome, Manon, La Favorita, Carousel.*
Ticket Prices: Single, $18-$75.

1989-90 Season
6 operas/musicals/concerts, total of 26 performances. *Aida, Faust, Don Pasquale, Luciano Pavarotti* (concert), *Lucy's Lapses* (world premiere), *Show Boat.*
Attendance: Fully-staged performances at home – 47,317. All other events – 43,300.

Touring
The Portland Opera Players offered a number of performances in 1988-89, 60 of which were in locations extending from Courtney, British Columbia, to Phoenix, AZ; seven different performance projects were presented in these outings, ranging from concert presentations to fully-staged (piano accompaniment) operatic productions.

Education & Outreach Programs
96 performances served 26,628 elementary school children; previews of mainstage productions reached 4,800 junior high and high school students; Very Special Arts project through OPERA America reached a targeted group of handicapped youngsters; lectures, tours, performances, study guides, and audio tapes were provided for adults.

❖ Riverside Opera

Jacqueline Ivanoff, *General Director*
P.O. Box 2353
Riverside, CA 92516
714/686-2234 (admin)
714/628-2234 (box office)

Year of Founding: 1932
FY91 Budget: $150,000

Performance House & Capacity
Municipal Auditorium: 1,500

1990-91 Season
59th season; 4 operas (one triple-bill), total of 2 performances; sung in original language without titles. *La Boheme, La Serva Padrona/The Face on the Barroom Floor/The Telephone.*
Also Mexico Opera from Mexico City.
Ticket Prices: Single, $10-$35.

1989-90 Season
1 opera, total of 1 performance. *Madame Butterfly.*
Attendance: Fully-staged performances at home – 600.

❖ Sacramento Opera

Marianne H. Oaks, *General Director*
2131 Capitol Ave., Suite 307
Sacramento, CA 95816
916/442-4224 (admin)
916/449-5181 (box office)

Board President: Carol H. Buchman

Year of Founding: 1981
FY91 Budget: $934,645
Full-time staff: 4

Performance House & Capacity
Sacramento Community Center Theater: 2,380

1990-91 Season
10th season; 3 operas, total of 9 performances; sung in original language with titles. *Tosca, The Gypsy Baron, The Tales of Hoffmann.*
Ticket Prices: Single, $15.50-$42.

1989-90 Season
3 operas, total of 6 performances. *La Fanciulla del West, L'Elisir d'Amore, Faust.*
Attendance: Fully-staged performances at home – 13,138. All other events – 12,500.

Education & Outreach Programs
In-School programs; pre-opera lecture series; mini-concerts.

❖ San Diego Opera

Ian D. Campbell, *General Director*
P.O. Box 988
San Diego, CA 92112-0988
619/232-7636 (admin)

Board President: Steven S. Wall
Guild Chair: Mary Adamske

Year of Founding: 1965
FY91 Budget: $5,369,633
Full-time staff: 24

Performance House & Capacity
Civic Theater: 2,905

1990-91 Season
26th season; 7 operas/recitals, total of 25 performances; sung in original language with titles or in English. *Cosi fan tutte, Albert Herring, Die Fledermaus, The Passion of Jonathan Wade, La Traviata, Hans Peter Blochwitz* (recital); *Dmitri Hvorostovsky* (recital).
Ticket Prices: Single, $11-$58.

1989-90 Season
5 operas, total of 23 performances. *Boris Godunov, La Boheme, Dialogues of the Carmelites, The Daughter of the Regiment, The Magic Flute.*
Attendance: Fully-staged performances at home – 63,982. All other events – 53,403. Estimated Media Audience: Radio – 40,000.

Education & Outreach Programs
San Diego Opera Ensemble performs operas in English at schools and other community locations; dress rehearsals and docent lectures for elementary and secondary schools; *Hansel and Gretel* and *Rip Van Winkle* student production programs; noon-time concerts on downtown plaza; San Diego Opera radio program and delayed broadcasts of mainstage productions.

Apprentice Programs
San Diego Opera Ensemble.

❖ San Francisco Opera

Lotfi Mansouri, *General Director*
War Memorial Opera House
301 Van Ness Ave.
San Francisco, CA 94102

Right, Roger Roloff as Hans Sachs in Seattle Opera's new 1989 production of Wagner's **Die Meistersinger von Nurnberg**. *Photo by Matthew McVay.*

Right, An April 1990 staging of Romberg's **The New Moon** by Tri-Cities Opera, with Stephanie Johnson as Marianne and Dale Morehouse as Robert. *Photo by Terry L. Hoppes.*

415/861-4008 (admin)
415/864-3330 (box office)
Telex: 34459 SF OPERA SFO

Board Chair/President: Reid W. Dennis/Thomas Tilton
Guild President: Jane Hartley

Year of Founding: 1923
FY91 Budget: $33,183,000
Full-time staff: 180

Performance House & Capacity
War Memorial Opera House: 3,176

1990-91 Season
68th season; 11 operas (one double-bill), total of 72 performances; sung in original language with titles. *Suor Angelica/I Pagliacci, Wozzeck, Rigoletto, Die Entfuhrung aus dem Serail, Don Quichotte, Capriccio, Un Ballo in Maschera, Die Fledermaus, Khovanshchina, Il Ritorno d'Ulisse in Patria.*
Ticket Prices: Single, $6-$80.

1990 Summer Season
4 productions, total of 16 performances (presented as 4 complete cycles). *Der Ring des Nibelungen: Das Rheingold, Die Walkure, Siegfried, Gotterdammerung.*

1989-90 Season
10 operas, total of 86 performances. *Falstaff, Lulu, Mefistofele, Otello, Idomeneo, Aida, Madama Butterfly, Lohengrin, Orlando Furioso, Die Frau ohne Schatten.*
Attendance: Fully-staged performances at home – 273,072. Fully-staged performances on tour – 76,854. All other events – 122,080. Estimated Media Audience: Television – 90,000.

Touring
Western Opera Theater, the professional touring and educational company of the San Francisco Opera Center, is currently in its 24th season of touring the United States; also has toured to Japan and China.

Education & Outreach Programs
San Francisco Opera Guild coordinates educational activities including student matinees and docent training; members of Opera Partners in the San Francisco public school system.

Apprentice Programs
San Francisco Opera Center manages the Merola Opera Program; Brown Bag Opera; Schwabacher Debut Recitals; Adler Fellowships; Western Opera Theater; Pacific Rim Cultural Exchange Program; and a Young Artists Program.

❖ The Santa Fe Opera

John O. Crosby, *General Director*
Barbara Zarlengo, *Executive Director*
P.O. Box 2408
Santa Fe, NM 87504
505/982-3851 (admin)
505/982-3855 (box office)

Board President: Nancy Zeckendorf
Guild President: Walter Bauke

Year of Founding: 1956
FY91 Budget: $6,800,000
Full-time staff: 39

Performance House & Capacity
The Santa Fe Opera Theatre: 1,773

1991 Summer Season
35th season; 5 operas, total of 37 performances; sung in original language or in English. *La Traviata, Le Nozze di Figaro, La Fanciulla del West, Die Schweigsame Frau, Oedipus* (U.S. premiere).
Ticket Prices: Single, $14-$82.

1990 Summer Season
5 operas, total of 37 performances. *La Boheme, Cosi fan tutte, Orfeo ed Euridice, Ariadne auf Naxos, Judith* (U.S. premiere).
Attendance: Fully-staged performances at home – 72,457. All other events – 27,921.

Education & Outreach Programs
Pre-season slide/videotape shows; puppet and live presentations in schools; adult education lectures; youth opera performances for students; backstage tours; and Opera Day at the Ranch.

Apprentice Program
Apprentice Program for Artists; Apprentice Program for Technicians.

❖ Sarasota Opera

Deane C. Allyn, *Executive Director*
Victor DeRenzi, *Artistic Director*
61 N. Pineapple Ave.
Sarasota, FL 34236
813/366-8450 (admin)
813/953-7030 (box office)

Board Chair: Leo M. Rogers
Guild Presidents: Mrs. Paul Byrnes (Sarasota), Robert Stoecklein (Venice), Dr. Claire Warhola (Bradenton)

Year of Founding: 1961
FY91 Budget: $1,550,000
Full-time staff: 9

Performance Houses & Capacities
Sarasota Opera House: 1,033
Felding Recital Hall: 125

1990-91 Season
32nd season; 4 operas, total of 23 performances; sung in original language with titles. *A Masked Ball, Faust, The Magic Flute, The Kiss.*
Ticket Prices: Single, $15-$35.

1989-90 Season
4 operas, total of 21 performances. *La Boheme, Cosi fan tutte, Werther, Aroldo.*
Attendance: Fully-staged performances at home – 18,848. Fully-staged performances on tour – 6,889. All other events – 10,828.

Touring
In 1990, toured *Toy Shop* statewide for 40 performances under the auspices of the State of Florida (Division of Cultural Affairs). In 1991, The Children's Opera will again tour *Toy Shop* around the state.

Education & Outreach Programs
Opera excerpts presented in nursing homes, libraries, senior citizen centers, and at business meetings; in-school program for students, OPERAtion, is accompanied by attendance at full-length performance in theater; children's opera taken into schools for grades K-8.

Apprentice Programs
Sarasota Opera Young Artists Program; Studio Program.

❖ Seattle Opera

Speight Jenkins, *General Director*
Michael Mitchell, *Music Administrator* and *Associate Conductor*
1020 John St.
Seattle, WA 98109
206/389-7600 (admin)
206/389-7676 (box office)
Telex: 160595 SEAOPR

Board President: Max E. Gellert
Guild President: Peggy Harris
Year of Founding: 1964
FY91 Budget: $9,569,749
Full-time staff: 55

Performance House & Capacity
Seattle Opera House: 3,017

1991 Summer Season
4 operas, total of 12 performances (presented as 3 complete cycles). *Der Ring des Nibelungen: Das Rheingold, Die Walkure, Siegfried, Gotterdammerung.*

1990-91 Season
27th season; 7 operas (one double-bill), total of 41 performances; sung in original language with titles. *War and Peace, Cavalleria Rusticana/Gianni Schicchi, Rusalka, Ariadne auf Naxos, Anna Bolena, Don Giovanni.*
Ticket Prices: Single, $11-$85.

1989-90 Season
6 operas, total of 39 performances. *Die Meistersinger von Nurnberg, Il Trovatore, The Marriage of Figaro, Dialogues of the Carmelites, The Daughter of the Regiment, The Tales of Hoffmann.*
Attendance: Fully-staged performances at home – 104,787.

Education & Outreach Programs
Community outreach productions throughout Washington state; school curriculum support in 45 communities; previews for school students and adults; theater pieces presented statewide through Washington State Cultural Enrichment Program; education seminars/workshops for teachers, students, and opera lovers preceding each opera; education and audience development committees; magazine published in advance of each opera that includes background information and is available on tape for the blind. In all, the company's 1989-90 education programs reached a diverse audience of more than 50,000 people.

❖ Shreveport Opera

Robert Murray, *General Director* and *Artistic Director*
212 Texas St., Suite 101
Shreveport, LA 71101
318/227-9503 (admin & box office)

Board President: William D. Hall
Guild President: Susan Loftus

Year of Founding: 1949
FY91 Budget: $249,000
Full-time staff: 1

Left, James Dietsch in the title role of Utah Opera's 1989 production of Verdi's **Rigoletto**. Conducted by Lee Schaenen and directed by David Morelock.

Left, Susan Sweeney as Mrs. Lovett and Tom Ford as Tobias Ragg in Skylight Opera Theatre's staging of Sondheim's **Sweeney Todd**, conducted by Timm Rolek and directed by Francesca Zambello. *Photo by Larry Zambello.*

Performance Houses & Capacities
Civic Theatre: 1,728
Strand Theatre: 1,626

1990-91 Season
42nd season; 4 operas/concerts, total of 4 performances; sung in original language with titles or in English. *Tosca, Met Winners Concert, The Marriage of Figaro* (NYCO National Tour), *The Elixir of Love.*
Ticket Prices: Single, $10-$40.

1989-90 Season
4 operas/concerts, total of 4 performances. *Die Fledermaus, Love's Conflicts, Romeo et Juliette, La Boheme.*
Attendance: Fully-staged performances at home – 5,137. All other events – 7,752. Estimated media audience: Radio – 55,000.

Education & Outreach Programs
"Informance" recitals in area schools; students brought to theatres for dress rehearsals.

❖ Skylight Opera Theatre

Jane Keegan, *General Director*
Francesca Zambello/Stephen Wadsworth, *Artistic Directors*
813 N. Jefferson St.
Milwaukee, WI 53202
414/271-9580 (admin)
414/271-8815 (box office)

Board President: John C. Gardner
Guild President: Barbara Capstran

Year of Founding: 1959
FY91 Budget: $1,200,000
Full-time staff: 12

Performance Houses & Capacities
Skylight Theatre: 249
Pabst Theatre: 1,394
Vogel Hall (PAC): 488

1990-91 Season
32nd season; 6 operas/musicals, total of 78 performances; sung in English. *The Gondoliers, Harriet, the Woman Called Moses, Girl Crazy, Carmen, The Abduction from the Seraglio, Man of La Mancha.*
Ticket Prices: Single, $10-$35.

1989-90 Season
7 operas/musicals/revues (one double-bill), total of 110 performances. *Cabaret, The Telephone/La Voix Humaine, Close Harmony Holidays* (world premiere), *Camille, La Traviata* (world premiere), *Pacific Overtures, Cole Porter with a Twist.*
Attendance: Fully-staged performances at home – 19,100. All other events – 7,400.

Touring
Five-state tour of *The Threepenny Opera.*

Education & Outreach Programs
Interpreted performances; student performances; performances at correctional institutions.

Apprentice Programs
Mildred Lindsay Fund for Apprentices.

❖ Southwest Virginia Opera

Judith W. Clark, *General Director*
Victoria Bond, *Artistic Director*
P.O. Box 1014
Roanoke, VA 24005
703/982-2742 (admin & box office)

Board President: J. Tyler Pugh

Year of Founding: 1977
FY91 Budget: $105,000
Full-time staff: 2

Performance Houses & Capacities
Mill Mountain Theatre: 383
Olin Hall (Roanoke College): 404
Roanoke Civic Center: 2,400

1990-91 Season
13th season; 3 operas/concerts, total of 7 performances; sung in original language with titles or in English. *Die Fledermaus, All Mozart Gala, Otello.*
Ticket Prices: Single, $9-$19.

1989-90 Season
3 operas, total of 9 performances.
Attendance: Fully-staged performances at home – 3,520.

Education & Outreach Programs
Classroom presentations upon request.

❖ Spoleto Festival U.S.A.

Nigel Redden, *General Manager*
Gian Carlo Menotti, *Artistic Director*
P.O. Box 157
Charleston, SC 29402
803/722-2764 (admin)
803/577-4500 (box office)

Board Chair: Charles S. Way, Jr.

Year of Founding: 1977
FY91 Budget: $1,900,500
Full-time staff: 13

Performance Houses & Capacities
Gaillard Municipal Auditorium: 2,764
Dock Street Theatre: 463
St. Patrick's Church: 400
Sottile Theatre: 800
Garden Theatre: 404

1991 Summer Season
15th season; 3 operas, total of 16 performances; sung in original language with titles. *Maria Golovin, The Tales of Hoffmann, The Coronation of Poppea.*
Ticket Prices: Single, $8-$150.

1990 Summer Season
5 operas/music theater works, total of 27 performances. *Hydrogen Jukebox* (world premiere), *Pioneer* (world premiere), *Le Nozze di Figaro, Tristan and Iseult, Parsifal.*
Attendance: Fully-staged performances at home – 18,000.

Education & Outreach Programs
Outreach to schools, children, senior citizens; complimentary tickets provided for the underprivileged.

❖ Syracuse Opera

Julie Richard, *Managing Director*
Richard McKee, *Artistic Director*
P.O. Box 6904
Syracuse, NY 13217
315/475-5915 (admin)
315/47-OPERA (box office)

Board President: Karl Smith

Year of Founding: 1974
FY91 Budget: $725,518
Full-time staff: 5

Performance House & Capacity
Crouse-Hinds Concert Theatre: 1,980

1990-91 Season
16th season; 4 operas, total of 8 performances; sung in original language with titles. *Carousel, Turandot, Le Nozze di Figaro, Don Giovanni.*
Ticket Prices: Single, $14-$60.

1989-90 Season
5 operas/musicals (one double-bill), total of 9 performances. *Fidelio, Babes in Toyland, The Daughter of the Regiment, Gianni Schicchi/I Pagliacci.*
Attendance: Fully-staged performances at home – 13,051. All other events – 16,817.

Touring
Two or three productions with orchestra tour the central New York area each year.

Education & Outreach Programs
Approximately 150 in-school performances are presented in the central New York area each year by The Empire State Ensemble.

Apprentice Programs
Syracuse Opera Studio (newly-affiliated with Syracuse University).

❖ Texas Opera Theater

David Gockley, *General Director*
510 Preston St.
Houston, TX 77002
713/546-0225 (admin)

Board President: James L. Ketelsen

Year of Founding: 1974
FY91 budget: $941,300

Performance House & Capacity
Various venues locally and on tour.

1990-91 Season
17th season; 2 operas/concerts, total of 32 performances. *Monkey See, Monkey Do* (children's opera), *Opera Revue* (concert).
Ticket Prices: Single, vary depending upon location.

1989-90 Season
2 operas, total of 48 performances in 45 different cities. *Romeo and Juliet, H.M.S. Pinafore.*
Attendance: Fully-staged performances at home – 1,500. Fully-staged performances on tour – 50,000.

Education & Outreach Programs
Texas Opera Theaer is a touring, outreach and education company sponsored by Houston Grand Opera. TOT serves the diverse communities of the Houston metropolitan area, producing programs that are predominantly multi-cultural, educational, and experimental in nature and that are designed to be performed in alternative venues. Productions for which a broader market exists tour regionally and nationally.

❖ Toledo Opera

James Meena, *Artistic Director*
1700 N. Reynolds Rd.
Toledo, OH 43615
419/531-5511 (admin)
419/381-8851 (box office)

Left, Pamela Coburn as Rosalinda and David Kuebler as Alfred in The Washington Opera's new spring 1990 production of Johann Strauss' **Die Fledermaus**. *Photo by Joan Marcus.*

U

Left, Virginia Opera's 1989 staging of Verdi's **Il Trovatore**, with Stephen O'Mara as Manrico and Barbara Dever as Azucena.

Board President: Jeffrey B. Kane
Guild President: Mrs. James H. Freisheim

Year of Founding: 1959
FY91 Budget: $569,000
Full-time staff: 2

Performance House & Capacity
Toledo Masonic Auditorium: 2,433

1990-91 Season
32nd season; 4 operas, total of 9 performances; sung in original language with titles or in English. *Lucia di Lammermoor, Porgy and Bess, Cosi fan tutte, Romeo et Juliette.*
Ticket Prices: Single, $5-$41.

1989-90 Season
3 operas, total of 4 performances. *Tosca, The Merry Widow, Macbeth.*
Attendance: Fully-staged performances at home – 9,132. Fully-staged performances on tour – 20,266.

Touring
Tours four mini-operas *(Cinderella, The Telephone, The Elixir of Love, Hansel and Gretel),* to schools, community centers, and regional orchestras.

Education & Outreach Programs
International Dinner program; Opera in a Suitcase; Resident Artists Workshops; and Toledo Opera Quartet adult education programs.

Apprentice Programs
Toledo Opera Resident Artists Program.

❖ Townsend Opera Players

Erik B. Townsend, *General Director and Artistic Director*
1502 Maywood Ave.
Modesto, CA 95350
209/523-6426 (admin)

Board President: Maureen K. Hall
Guild President: Lynne Sutton

Year of Founding: 1982
FY91 Budget: $287,600
Full-time staff: 2

Performance Houses & Capacities
Modesto High School Auditorium: 1,000
Downey High School Auditorium: 1,000
First Christian Church: 600

1990-91 Season
9th season; 5 operas/musicals, total of 16 performances; sung in original language with titles or in English. *Sweeney Todd, Hansel and Gretel, Madame Butterfly, Cosi fan tutte, Sunday in the Park With George.*
Ticket Prices: Single, $8-$12.

1989-90 Season
3 operas; total of 9 performances. *Tosca, Hansel and Gretel, The Magic Flute.*
Attendance: Fully-staged performances at home – 4,725. All other events – 26,366. Estimated media audience: Television – 47,500.

Touring
Company tours condensed versions of mainstage operas.

Education & Outreach Programs
Opera! What's That? production for Modesto City third graders; *Hansel and Gretel* performed for city and county schools; spring production for ninth graders; student involvement with *Sunday in the Park with George.*

❖ Tri-Cities Opera Company

Edward Cordick, *Executive Director*
Carmen Savoca, *Artistic Director*
Peyton Hibbitt, *Music Director*
Duane Skrabalad, *Associate Music Director*
315 Clinton St.
Binghamton, NY 13905
607/729-3444 (admin)
607/772-0400 (box office)

Board President: Charles Ingraham
Guild President: Dr. Sandra Michael

Year of Founding: 1949
FY91 Budget: $749,500
Full-time staff: 13

Performance House & Capacity
Broome County Forum: 1,500

1990-91 Season
42nd season; 3 operas, total of 13 performances; sung in original language with titles or in English. *The Magic Flute, Lakme, Die Fledermaus.*
Ticket Prices: Single, $11-$26.

1989-90 Season
3 operas, total of 13 performances. *Madama Butterfly, Romeo et Juliette, The New Moon.*
Attendance: Fully-staged performances at home – 14,000. All other events – 35,000. Estimated media audience: Radio – 200,000; Television – 250,000.

Education & Outreach Programs
Opera-Go-Round program brings two one-act children's operas to approximately 90 schools each year; Operalogues provide previews to each opera in Binghamton and Elmira.

Apprentice Programs
Artist-in-Residence Training Program.

❖ Triangle Opera Theatre

Faith St. Clair, *General Director*
120 Morris St.
Durham, NC 27701
919/560-2741 (admin)

FY90 Budget: $128,900

Performance Houses & Capacities
Reynolds Auditorium/Duke University: 600
Brightleaf Square: 600

1990-91 Season
1 opera, total of 6 performances. *Faust.*
Ticket Prices: Single, $16-$30.

1989-90 Season
1 opera, total of 6 performances. *Tosca.*
Attendance: Fully-staged performances at home – 3,500.

❖ Tulsa Opera

Myrna Smart Ruffner, *General Manager*
Nicholas Muni, *Artistic Director*
1610 S. Boulder
Tulsa, OK 74119
918/582-4035 (admin)
918/587-4811 (box office)

Board Chair/President: Scott Graham/Charlotte Schuman
Guild President: Louise Ellard

Year of Founding: 1948
FY91 Budget: $1,390,250
Full-time staff: 10

Performance Houses & Capacities
Chapman Music Hall: 2,364
John H. Williams Theatre: 429

1990-91 Season
43rd season; 4 operas, total of 13 performances; sung in original language with titles. *Il Trovatore, The Magic Flute, Madama Butterfly, Amahl and the Night Visitors.*
Ticket Prices: Single, $10-$45.

1989-90 Season
4 operas, total of 13 performances. *La Boheme, La Traviata, La Cenerentola, The Juniper Tree.*
Attendance: Fully-staged performances at home – 21,943. Fully-staged performances on tour – 26,000. All other events – 70,000. Estimated media audience: Radio – 500,000.

Touring
The Tulsa Opera Young Artists Program presents regional tours in the four-state area of Oklahoma, Kansas, Missouri, and Arkansas. The Young Artists Program performs full-length short operas as well as educational programs, scenes programs, and operatic/popular musical revues.

Education & Outreach Programs
Tulsa Opera Education presents extensive educational programming for all ages and capabilities, including the gifted and the handicapped. Programs range from in-theater demonstrations to master lectures by doctoral scholars.

Apprentice Programs
Tulsa Opera Young Artists Program.

❖ Utah Opera

Anne Ewers, *General Director*
Byron Dean Ryan, *Artistic Director*
50 W. 200 South
Salt Lake City, UT 84101
801/534-0842 (admin)
801/533-0888 (box office)

Board Chair: Calvin P. Gaddis
Guild President: Julie Orlob

Year of Founding: 1976
FY91 Budget: $1,364,162
Full-time staff: 7

Performance House & Capacity
Capitol Theatre: 1,933

1990-91 Season
13th season; 5 operas (one double-bill), total of 19 performances; sung in original language with titles. *Otello, Amahl and the Night Visitors/ Hansel and Gretel, Cosi fan tutte, Falstaff.*
Ticket Prices: Single, $10-$35.

1989-90 Season
5 operas (one double-bill), total of 18 performances. *The Tales of Hoffmann, Amahl and the Night Visi-*

V W

Left, Dale Smith as the Duke of Mantua and Linda Munguia as Maddalena in Whitewater Opera Company's October 1989 production of Verdi's **Rigoletto**. Conducted by Charles Combopiano and staged by Nelson Sheeley. *Photo by Jim Chagares.*

tors/Hansel and Gretel, Rigoletto, Don Giovanni.
Attendance: Fully-staged performances at home – 31,837. All other events – 65,000. Estimated media audience: Radio – 9,000.

Education & Outreach Programs
Opera-in-the-schools program, consisting of *Little Red Riding Hood, The Night Harry Stopped Smoking,* and *Gianni Schicchi,* travels throughout the state, presenting approximately 140 programs per year to over 70,000 students; in addition, 4,500 students attend final dress rehearsals.

❖ Vineyard Theatre

Barbara Zinn Krieger, *Executive Director*
Doug Aibel, *Artistic Director*
Jon Nakagawa, *Managing Director*
108 E. 15th St.
New York, NY 10003
212/353-3366 (admin)
212/353-3874 (box office)

Board Chair: Barbara Zinn Krieger

Year of Founding: 1981
FY91 Budget: $500,000
Full-time staff: 7

Performance Houses & Capacities
Gertrude & Irving Dimson Theatre: 120
26th Street Theatre: 75

1990-91 Season
10th season; 3 music theater works, total of 38 performances; sung in English. *The Don Juan and the Non-Don Juan, Bodoni County* (world premiere), *Magic Mirror* (world premiere).
Ticket Prices: Single, $6-$25.

1989-90 Season
2 music theater works, total of 76 performances. *Feast Here Tonight* (world premiere), *Hannah... 1939* (world premiere).
Attendance: Fully-staged performances at home – 5,935. All other events – 4,700.

❖ The Virginia Opera

Peter Mark, *General Director* and *Artistic Director*
160 Virginia Beach Blvd.
Norfolk, VA 23510
804/627-9545 (admin)
804/623-1223 (box office)

Board President: Joyce H. Strelitz
Guild President: Martha Lee Shaw

Year of Founding: 1974
FY91 Budget: $2,880,938
Full-time staff: 27

Performance Houses & Capacities
Center Theater (Norfolk): 1,729
Carpenter Center (Richmond): 1,965

1990-91 Season
16th season; 4 operas, total of 22 performances; sung in original language with titles. *Ariadne auf Naxos, La Cenerentola, Romeo et Juliette, Così fan tutte.*
Ticket Prices: Single, $13-$45.

1989-90 Season
4 operas, total of 24 performances. *Il Trovatore, The Tales of Hoffmann, The Turn of the Screw, The Barber of Seville.*
Attendance: Fully-staged performances at home – 42,835. Fully-staged performances on tour – 91,772. All other events – 3,943. Estimated media audience: Radio – 583,900; Television – 906,500.

Touring
Full productions with orchestra, chosen from among the company's mainstage productions, are toured throughout Virginia.

Education & Outreach Programs
One Pig Puppet Show: touring in-school introduction to opera for students K-4; *Buffa:* in-school introduction to opera for students grades 5-10; student dress rehearsals; student matinees; *Through the Opera Glass:* broadcasted preview series; docent service; study guides; model curriculum program; an interdisciplinary program that uses opera as an educational tool in the language arts and social studies curricula of area junior and senior high schools; and an intoduction-to-opera videotape distributed to schools and media centers statewide.

❖ The Washington Opera

Martin Feinstein, *General Director*
Edward C. Purrington, *Administrative Director*
Kennedy Center
Washington, DC 20566
202/416-7890 (admin)
202/416-7800 (box office)

Board President: Mrs. William R. Hunter, Jr.
Guild Chairs: Mrs. Charles W. Barker, Barbara B. Woodward

Year of Founding: 1956
FY91 Budget: $8,490,934
Full-time staff: 34

Performance Houses & Capacities
Kennedy Center Opera House: 2,208
Kennedy Center Eisenhower Theater: 1,142

1990-91 Season
35th season; 7 operas, total of 56 performances; sung in original language with titles. *Salome, La Boheme, The Magic Flute, King Arthur, The Saint of Bleecker Street, Manon, Rigoletto.*
Ticket Prices: Single, $21-$125.

1989-90 Season
7 operas, total of 55 performances. *Lucia di Lammermoor, Così fan tutte, The Merry Wives of Windsor, Werther, The Aspern Papers, Aida, Die Fledermaus.*
Attendance: Fully-staged performances at home – 90,495.

Education & Outreach Programs
The Washington Opera Guild sponsors lectures, roundtable discussions, and student dress rehearsals; organizes master classes; publishes *The Washington Opera* magazine; and maintains a speaker's bureau.

❖ Whitewater Opera Company

Charles Combopiano, *Artistic Director* and *General Manager*
805 Promenade
P.O. Box 633
Richmond, IN 47375
317/962-7106 (admin & box office)

Board President: Katsuyuki Sakamoto
Guild President: Shanron Rider

Year of Founding: 1972
FY91 Budget: $296,292
Full-time staff: 3

Performance Houses & Capacities
Centerville H.S. Auditorium: 707
Sorg Opera House: 756

1990-91 Season
19th season; 5 operas, total of 16 performances; sung in original language with titles. *The Elixir of Love, The Barber of Seville, Amahl and the Night Visitors, Madame Butterfly, H.M.S. Pinafore.*
Ticket Prices: Single, $6-$19.

1989-90 Season
4 operas, total of 8 performances. *Rigoletto, Little Red Riding Hood, The Merry Wives of Windsor, The Elixir of Love.*
Attendance: Fully-staged performances at home – 5,490. Fully-staged performances on tour – 3,650. All other events – 28,900. Estimated media audience: Radio – 18,000.

Touring
Performances of full-length operas with orchestra; one-act operas with orchestra; one-act operas with piano; and operatic concerts, both with orchestra and with piano, presented throughout state and region.

Education & Outreach Programs
Opera-in-the-Schools performances for 35,000 school children; two weeks of school residencies in Fort Wayne schools; three weeks of programs for gifted and talented children; four weeks of residencies in Massachusetts schools.

❖ The Wolf Trap Opera Company

Peter Russell, *Administrative Director*
Francis Rizzo, *Artistic Consultant*
1624 Trap Road
Vienna, VA 22182
703/255-1935 (admin)
703/938-2404 (box office, The Barns)
703/432-0200 (box office, Filene Center)

Board President: Shelton g. Stanfill
Guild Chair: Jeanne Oates

Year of Founding: 1971
FY91 Budget: $600,000
Full-time staff: 45

Performance Houses & Capacities
Filene Center: 6,886 (3,880 pavilion, 3,000 lawn)
The Barns of Wolf Trap: 352

1991 Summer Season
21st season; 3 operas, total of 8 performances; sung in original language with titles (Filene Center) or without titles (The Barns). *Il Matrimonio Segreto, Così fan tutte, The Marriage of Figaro.*

Canadian Companies

Right, Gaetan Laperriere as Guglielmo and Richard Margison as Ferrando in Manitoba Opera's February 1990 production of Mozart's **Cosi fan tutte**. *Photo by Gerry Kopelow.*

Right, L'Opéra de Montréal's November 1989 production of Rossini's **Le Comte Ory**, featuring Rockwell Blake as Le Comte Ory and Odette Beaupre as Isolier. Conducted by Bruno Campanella, with direction by Albert Millaire. *Photo by Les Paparazzi.*

1990 Summer Season
3 operas, total of 8 performances. *Il Viaggio a Reims, L'Italiana in Algeri, Die Zauberflote.*
Attendance: Fully-staged performances at home – 12,483. All other events – 2,841.

Education & Outreach Programs
Free admission to pre/post-performance lecture/discussions; workshops, master classes, and ARTALKS on varying aspects of opera and technical theater open to the public throughout the summer season.

Apprentice Programs
The entire Wolf Trap Opera Company is a summer residency program for young American artists.

❖ Calgary Opera

David Speers, *General Director*
800-125 Ninth Ave. S.E.
Calgary, Alberta T2G 0P8
403/262-7286 (admin)

Board President: Carl H. Gerwing
Guild President: Margo Noble

Year of Founding: 1972
FY91 Budget: $1,972,410
Full-time staff: 7

Performance House & Capacity
Jubilee Auditorium: 2,703

1990-91 Season
19th season; 3 operas, total of 9 performances; sung in original language with titles. *Romeo et Juliette, Madama Butterfly, Falstaff.*
Ticket Prices: Single, $5-$45.

1989-90 Season
3 operas, total of 10 performances. *Rigoletto, La Fille du Regiment, Salome.*
Attendance: Fully-staged performances at home – 22,111. Fully-staged performances on tour – 6,000. All other events – 4,700.

Education & Outreach Programs
Special matinee of *Madama Butterfly* for family audience and matinee for school children with young Canadian cast.

❖ Canadian Opera Company

Brian Dickie *General Director*
Richard Bradshaw, *Chief Conductor and Head of Music*
227 Front St. East
Toronto, Ontario M5A 1E8
416/363-6671 (admin)
416/363-8231 (subscriptions)
416/872-2262 (single tickets)

Board President: A.J.R. Williams

Year of Founding: 1950
FY91 Budget: $17,600,000
Full-time staff: 75

Performance Houses & Capacities
O'Keefe Centre: 3,167
Elgin Theatre: 1,514
Imperial Oil Opera Theatre: 400

1990-91 Season
40th year, 44th season; 13 operas/concerts (one double-bill), total of 66 performances; sung in original language with titles. *Madama Butterfly, Eugene Onegin, Die Fledermaus, Elektra, Suor Angelica/I Pagliacci, Lulu, Le Nozze di Figaro, Songs of Mozart, Apollo and Hyacinthus, Cosi fan tutte, La Clemenza di Tito, Guacamayo's Old Song and Dance* (world premiere).
Ticket Prices: Single, $10-$82.

1989-90 Season
7 operas, total of 53 performances. *Un Ballo in Maschera, The Barber of Seville, Carmen, Wozzeck, Otello, La Rondine, Der Rosenkavalier.*
Attendance: Fully-staged performances at home – 144,000. Fully-staged performances on tour – 15,300. All other events – 11,000. Estimated media audience: Radio – 250,000; Television – 200,000.

Touring
Tours through Ontario and Eastern Canada.

Education & Outreach Programs
Offers a variety of concerts, residencies, programs, lectures, workshops, and screenings.

Apprentice Programs
Ensemble Studio.

❖ Edmonton Opera

Robert J. Hallam, *General Director*
Irving Guttman, C.M., *Artistic Director*
320-10232 112th St.
Edmonton, Alberta T5K 1M4
403/424-4040 (admin)
403/429-1000 (box office)

Board Chair: Dr. Robert Broad
Guild Presidents: Phylis Marousek, E.O.G., Myrna Sharek, J.O.G.

Year of Founding: 1963
FY91 Budget: $2,666,000
Full-time staff: 11

Performance Houses & Capacities
Jubilee Auditorium: 2,678
McClab Theatre: 686

1990-91 Season
27th season; 4 operas, total of 13 performances; sung in original language with titles. *Un Ballo in Maschera, Eugene Onegin, Le Nozze di Figaro, Madama Butterfly.*
Ticket Prices: Single, $10.50-$53.50.

1989-90 Season
5 operas, total of 20 performances. *La Boheme, Dialogues of the Carmelites, Amahl and the Night Visitors, Die Fledermaus, Der Fliegende Hollander.*
Attendance: Fully-staged performances at home – 29,571. All other events – 3,123.

Touring
In cooperation with Calgary Opera, the company is initiating a touring program of *Amahl and the Night Visitors* for Alberta and Saskatchewan.

Education & Outreach Programs
Lecture series prior to each opera.

❖ Manitoba Opera

Bruce H. Lang, *Executive Director*
Irving Guttman, *Artistic Director*
Box 31027, 393 Portage Place
Winnipeg, Manitoba R3B 3K9
204/942-7479 (admin)
204/985-6800 (box office)

Board President: J.F. Reeh Taylor, O.C.
Guild President: Kay Sanderson

Year of Founding: 1969
FY91 Budget: $1,200,000
Full-time staff: 4

Performance House & Capacity
Centennial Concert Hall: 2,119

1990-91 Season
19th season; 3 operas, total of 9 performances; sung in original language with titles or in translation. *Don Giovanni, La Fille du Regiment, Les Contes d'Hoffmann.*
Ticket Prices: Single, $13-$47.

1989-90 Season
3 operas, total of 9 performances. *Macbeth, Cosi fan tutte, La Boheme.*
Attendance: Fully-staged performances at home – 17,850. Fully-staged performances on tour – 8,000. Estimated media audience: Radio – 150,000.

Touring
School and rural community performances by Manitoba Opera on Tour in the spring of 1991, featuring Menotti's *The Old Maid and the Thief* and *The Telephone.*

❖ National Arts Centre

Yvon DesRochers, *Director General*
Jack Mills, *Music Producer*
Chris Deacon, *Orchestra Manager*
P.O. Box 1534, Station B
Ottawa, Ontario K1P 5W1
613/996-5051 (admin)

Board President: Robert Landry

Year of Founding: 1969
FY91 Budget: $566,000

Performance House & Capacity
Opera House: 2,133

1991 Summer Season
21st season; 1 opera, total of 5 performances, sung in original language with or without titles (French and English). *Il Barbiere di Siviglia.*
Ticket Prices: Single, $22.50-$60.

1990 Summer Season
1 opera, total of 5 performances. *Cosi fan tutte.*
Attendance: Fully-staged performances at home – 7,210.

❖ Opera Hamilton

Brian McCurdy, *General Manager*
Daniel B. Lipton, *Artistic Director*
2 King St. West, Plaza Level
Hamilton, Ontario L8P 1A1
416/527-7627 (admin)
416/527-0089 (box office)

Board President: Paul Jaggard
Guild President: Mary Romeo

Year of Founding: 1979
FY91 Budget: $1,808,624
Full-time staff: 10

Performance House & Capacity
Great Hall, Hamilton Place: 2,101

1990-91 Season
11th season; 4 operas/concerts, total of 10 performances; sung in original language with titles. *La Traviata, The Tales of Hoffmann, Popera Plus, Don Giovanni.*
Ticket Prices: Single, $13-$45.

Left, A summer 1990 production of Mozart's **Cosi fan tutte** by The Australian Opera, featuring Jeffrey Black as Guglielmo and Fiona Janes as Dorabella. Directed by Goran Jarvefelt, realized by Ross A. Perry and designed by Carl Friedrich Oberle (sets and costumes) and Nigel Levings (lighting). *Photo by Branco Gaica.*

International Companies

Left, Louis Quilico as Francesco Foscari (the Doge) in Opera Hamilton's Canadian premiere of Verdi's **I Due Foscari** in September 1989.

1989-90 Season
4 operas/concerts, total of 9 performances. *I Due Foscari* (Canadian premiere), *The Barber of Seville, The Best of Popera, The Marriage of Figaro.*
Attendance: Fully-staged performances at home – 17,700. Estimated media audience: Television – 50,000.

Education & Outreach Programs
Student dress rehearsals.

Apprentice Programs
Chorus Development Program (offered in cooperation with McMaster University).

❖ Opera Lyra Ottawa

Norman E. Brown, *General Manager*
Jeannette Aster, *Artistic Director*
Arts Court, 2 Daly Ave.
Ottawa, Ontario K1N 6E2
613/233-9200 (admin & box office)

Board President: Anthony Bogert

Year of Founding: 1984
FY91 Budget: $550,000
Full-time staff: 2

Performance Houses & Capacities
National Arts Centre Theatre: 842
Museum of Natural Sciences Auditorium: 500

1990-91 Season
6th season; 2 operas, total of 11 performances; sung in original language with titles. *Madama Butterfly, Amahl and the Night Visitors.*
Ticket Prices: Single, $8-$39.

1989-90 Season
2 operas, total of 7 performances. *Carmen, Amahl and the Night Visitors.*
Attendance: Fully-staged performances at home – 4,100. All other events – 2,000. Estimated media audience: Radio – 20,000.

Education & Outreach Programs
40-minute workshop for grades 1-4, preceded by a teacher orientation consisting of a one-act opera.

❖ L'Opéra de Montréal

Bernard Uzan, *General Director* and *Artistic Director*
260, de Maisonneuve ouest
Montreal, Quebec H2X 1Y9
514/985-2222 (admin)
514/985-2258 (box office)

Board President: Roger D. Landry
Guild President: Jacqueline Desmarais

Year of Founding: 1980
FY91 Budget: $7,400,000
Full-time staff: 12

Performance House & Capacity
Place des Arts/Wilfrid Pelletier: 2,874

1990-91 Season
11th season; 6 operas (one double-bill), total of 30 performances; sung in original language with titles. *Adriana Lecouvreur, Les Contes d'Hoffmann, I Pagliacci/Gianni Schicchi, Der Rosenkavalier, La Veuve Joyeuse.*
Ticket Prices: Single, $15-$66.

1989-90 Season
6 operas/concerts, total of 45 performances. *Faust, Le Comte Ory, Die Entfuhrung aus dem Serail, Nelligan* (world premiere), *Un Ballo in Maschera, Der Freischutz* (concert version).
Attendance: Fully-staged performances at home – 73,656. Fully-staged performances on tour – 14,630. All other events – 850. Estimated media audience: Television – 355,000.

Touring
Hansel und Gretel presented in the metropolitan Montreal area, December–January.

Apprentice Programs
Apprentice programs in performance, conducting, coaching, stage management, and administration.

❖ Pacific Opera Victoria

Marcus Handman, *General Manager*
Timothy Vernon, *Artistic Manager*
1316 B Government St.
Victoria, British Columbia
V8W 1Y8
604/385-0222 (admin)
604/386-6121 (box office)

Board President: Jane Heffelfinger

Year of Founding: 1975
FY91 Budget: $800,000
Full-time staff: 4

Performance House & Capacity
McPherson Playhouse: 796

1990-91 Season
15th season; 3 operas, total of 15 performances; sung in original language with tides. *The Marriage of Figaro, Romeo and Juliet, Madama Butterfly.*
Ticket Prices: Single, $12-$33.

1989-90 Season
3 operas, total of 15 performances. *La Cenerentola, Eugene Onegin, The Pirates of Penzance.*
Attendance: Fully-staged performances at home – 10,800.

❖ Vancouver Opera

Beverly Trifonidis, *General Manager*
Guus Mostart, *Artistic Director*
1132 Hamilton St.
Vancouver, British Columbia
V6B 2S2
604/682-2871 (admin)
604/683-0222 (box office)

Board President: William Wright
Guild President: Barrie Innes

Year of Founding: 1960
FY91 Budget: $3,500,000
Full-time staff: 11

Performance House & Capacity
Queen Elizabeth Theatre: 2,821

1990-91 Season
30th season; 4 operas, total of 19 performances; sung in original language with titles. *Alcina, The Barber of Seville, Salome, Madama Butterfly.*
Ticket Prices: Single, $20.50-$60.

1989-90 Season
4 operas, total of 18 performances. *The Rake's Progress, Norma, Werther, The Merry Widow.*
Attendance: Fully-staged performances at home – 38,060. Fully-staged performances on tour – 70,000. All other events – 2,500. Estimated media audience: Radio – 140,000.

Touring
A one-hour version of an opera from the traditional repertoire is toured to schools for a total of 22 performances each season. The production features five singers, is accompanied by piano, and includes sets and costumes.

Education & Outreach Programs
Opera previews, forums, high school programs, and a speaker's bureau.

Apprentice Programs
Resident Artists Program; apprenticeships in coaching, directing, and design.

❖ The Australian Opera

Donald McDonald, *General Manager*
Moffatt Oxenbould, *Artistic Director*
480 Elizabeth St.
Surry Hills, New South Wales 2012
(61) 2/699-1099 (admin)
(61) 2/699-1099 (box office)
Telex: AA47676

Board President: David Clarke
Guild President: Geoffrey Tucker

Year of Founding: 1956
FY91 Budget: $27,000,000 (Aus $)
Full-time staff: 220

Performance Houses & Capacities
In Sydney – Opera Theatre: 1,500
Concert Hall: 2,600
In Melbourne – State Theatre: 2,000
In Adelaide – Festival Theatre: 1,827
In Perth – His Majesty's Theatre: 1,600

1990-91 Season
25th season; 22 operas/musicals, total of 253 performances; sung in original language with titles or in translation. *The Gipsy Princess, Eugene Onegin, La Boheme, Les Hugenots, Die Fledermaus, Lohengrin, Voss, Don Giovanni, La Clemenza di Tito, The Mikado, Turandot, The Turn of the Screw, Lucrezia Borgia, Death in Venice, Otello, The Magic Flute, Romeo et Juliette, Norma, The Aspern Papers, Carmen, Cosi fan tutte, My Fair Lady.*
Ticket Prices: Single, $21-$108 (Aus $).

1989-90 Season
14 operas (one double-bill), total of 233 performances. *The Barber of Seville, Cavalleria Rusticana/ I Pagliacci, Death in Venice, La Fanciulla del West, Lucia di Lammermoor, Les Pecheurs de Perles, The Gondoliers, Cosi fan tutte, Il Trovatore, La Traviata, Tristan und Isolde, Werther, The Gipsy Princess.*
Attendance: Fully-staged performances at home – 214,000. Fully-staged performances on tour – 95,800. All other events – 80,000. Estimated media audience: Television – 1,500,000.

Touring
Eight productions toured in 1990: six operas in Melbourne, Victoria; one opera and one concert in Perth, Western Australia.

Education & Outreach Programs
OperAction – The Australian Opera's Education Program.

Left, Grand Théâtre de Genève's December 1989 production of Adolphe Adam's **Le Postillon de Longjumeau**, featuring Donna Brown and Jorge Lopez-Janez.

Left, Penelope Walker as Milak in the May 1990 world premiere of John Metcalf's **Tornrak**, with libretto by Michael Wilcox. Produced for the Welsh National Opera by Mike Ashman, conducted by Richard Armstrong, with sets by Bernard Culshaw and costumes by John Pennoyer. *Photo by Clive Barda.*

Apprentice Programs
ESSO Young Artists Program

❖ Finnish National Opera

Ilkka Kuusisto, *General Director*
Bulevardi 23-27
00180 Helsinki
Finland
(358) 07/12-921 (admin)
(358) 07/29-255 (box office)
Telex: 123401 OPERA SF

Board President: Mr. Roger Lindberg

Year of Founding: 1873
Full-time staff: 372

Performance Houses & Capacities
Finnish National Opera: 530
Tampere Hall: 1,870
Helsinki Exhibition Hall: 2,000

1990-91 Season
13 operas/concerts (one double-bill), total of 228 performances; sung in original language. *Lucia di Lammermoor, La Traviata, Vincent* (world premiere), *Un Ballo in Maschera, Il Tabarro/Gianni Schicchi, Puss in Boots, Nixon in China, Faust, The Bothnians, Tosca, Parsifal, Turandot* (concert version).
Ticket Prices: Single, $10-$40.

1989-90 Season
Attendance: Fully-staged performances at home – 110,656.

❖ Grand Théâtre de Genève

Hugues R. Gall, *General Director*
Francois Duchene, *General Secretary*
11 Boulevard du Theatre
CH-1211 Geneve 11
Switzerland
(41) 22/212-318 (admin)
(41) 22/212-311 (box office)
Telex: 421132 GTGCH

Board President: Jean-Flavien Lalive

Year of Founding: 1879
FY91 Budget: $24,480,000
Full-time staff: 21

Performance Houses & Capacities
Grand Salle: 1,500
Foyer: 265

1990-91 Season
28th season; 8 operas, total of 59 performances; sung in original language without titles. *Simon Boccanegra, I Capuletti e I Montecchi, La Vie Parisienne, Daphne, Peter Grimes, Intermezzo, Don Giovanni, Guillaume Tell.*
Ticket Prices: Single, $12.24-$76.32.

1989-90 Season
8 operas, total of 54 performances. *Manon, The Coronation of Poppea, Postillon de Lonjumeau, Ariane et Barbe-Bleue, Elektra, Tancredi, Alcina, Les Contes d'Hoffmann.*
Attendance: Fully-staged performances at home – 95,914. Fully-staged performances on tour – 10,800. All other events – 49,931.
Estimated media audience: Radio – 750,000; Television – 750,000.

Education & Outreach Programs
Nine general rehearsals are open to schools, with attendance totaling 4,800; 400 season tickets reserved for students.

❖ Den Norske Opera

Bjorn E. Simensen, *General Manager and Artistic Director*
Sven-Olof Eliasson, *General Director*
P.O. Box 8800 Youngstorget
0028 Oslo 1, Norway
(47) 2/42-94-75 (admin)

❖ Oper der Stadt Köln

Prof. Dr. Michael Hampe, *Intendant*
James Conlon, *Chief Conductor*
Offenbachplatz, P.O.B. 18 02 41
D-5000, Koln 1, Germany
(49)221/221-8203-6 (admin)
(49) 221/2218400 (box office)

Year of Founding: 1902
FY91 Budget: DM 46,000,000
Full-time staff: 650

Performance House & Capacity
Opernhaus: 1,400

1990-91 Season
22 operas, sung in original language with or without titles, or in translation. *Barbe-Bleue, From the House of the Dead, Don Giovanni, Das Rheingold, Die Walkure, Siegfried, Gotterdammerung, Die Entfuhrung aus dem Serail, Fidelio, L'Elisir d'Amore, Orfeo ed Euridice, Hansel und Gretel, La Finta Giardiniera, Die Zauberflote, Madama Butterfly, La Boheme, The Bartered Bride, Elektra, Simon Boccanegra, La Traviata, Nacht mit Gasten, The Turn of the Screw.*
Ticket Prices: Single, DM 16 to DM 95.

1989-90 Season
21 operas (one double-bill), total of 184 performances. *Das Rheingold, Die Walkure, Fidelio, Il Barbiere di Siviglia, Hansel und Gretel, Faust, Jenufa, Le Nozze di Figaro, Manon Lescaut, Die Verkaufte Braut, Simon Boccanegra, Die Zauberflote, Madama Butterfly, La Finta Giardiniera, La Cambiale di Matrimonio/Il Signor Bruschino, Lady Macbeth of Msensk, Salome, Die Fledermaus, La Traviata, Tristan und Isolde.*

Touring
Fidelio and *Il Barbiere di Siviglia* to Hong Kong; *La Cambiale di Matrimonio* to Monte Carlo; *The Turn of the Screw* and *La Scala di Seta* to the Schwetzingen Festival.

Education & Outreach Programs
Contact Programme; Opera and School Sonderprogramme, consisting of opera with piano; concerts; matinees.

Apprentice Programs
Cologne Opera Studio.

❖ Scottish Opera

Richard Mantle, *General Director*
John Mauceri, *Artistic Director*
39 Elmbank Crescent
Glasgow G2 4PT
Scotland
041/248-4567 (admin)
Telex: 776264 SCOTOPG

Performance House & Capacity
Theatre Royal Glasgow: 1,500

1990-91 Season
9 operas, total of 56 performances. *Tosca, Les Troyens, The Vanishing Bridegroom* (world premiere), *La Boheme, Fidelio, The Cunning Little Vixen, Falstaff, The Barber of Seville, Regina.*

❖ The State Opera of South Australia

William Gillespie, *General Manager*
20 Rowlands Place, Adelaide 5000
South Australia
(61) 8/233-4811 (admin)
(61) 8/213-4777 (box office)
Telex: 82827

Board Chair: Keith Smith
Guild President: Lillian Scott

Year of Founding: 1976
FY91 Budget: $3,000,000
Full-time staff: 8

Performance Houses & Capacities
Festival Theatre: 1,827
Her Majesty's Theatre: 967

1990-91 Season
16th season; 5 operas/concerts, total of 19 performances; sung in original language with titles. *Samson et Dalila, Rigoletto, Don Giovanni, Elektra, Mozart Highlights.*
Ticket Prices: Single, $24-$48.

1989-90 Season
4 operas; total of 17 performances. *La Boheme, Tosca, Aida, The Marriage of Figaro.*
Attendance: Fully-staged performances at home – 26,672. Fully-staged performances on tour – 12,131.

Education & Outreach Programs
Children's opera, *Sid The Serpant Who Wanted To Sing*, toured to 25 primary schools with a total of 52 performances.

❖ Victoria State Opera

Ken MacKenzie-Forbes, *General Manager*
Richard Divall, O.B.E., *Music Director*
77 Southbank Blvd.
South Melbourne, Victoria 3205
Australia
(61) 3/685-3777 (admin)
Telex: ELWOL AA33705

Board Chair: Sir Rupert Hamer
Guild President: Garry Krauss

Year of Founding: 1977
FY91 Budget: $8,292,000 (Aus $)
Full-time staff: 44

Performance Houses & Capacities
State Theatre, Victorian Arts Centre: 1,949
National Tennis Centre: 14,000

1991 Season
14th season; 6 operas, total of 45 performances; sung in original language with titles. *Aida, Madama Butterfly, Iolanthe, The Marriage of Figaro, The Magic Flute, The Italian Girl in Algiers.*
Ticket Prices: Single, $27-$115.

1990 Season
6 operas, total of 45 performances. *Norma, Don Giovanni, Faust, Don Pasquale, Samson et Dalila, The Pearl Fishers.*
Attendance: Fully-staged performances at home – 87,705. Fully-staged performances on tour – 100,000. All other events – 164,949.

Touring
Educational production toured to Victorian schools; regional tour of an

Index of Member Companies

Left, Hans Gregory Ashbaker as Manrico in Lyric Opera of Queensland's August 1990 staging of Verdi's **Il Trovatore**.

Overleaf. The Brooklyn Academy of Music presentation of the American debut of the Theatre Royal de Monnaie with its acclaimed production of Mozart's **La Finta Giardiniera** (March 1990), featuring Ugo Benelli as Podesta and Elzbieta Szmytka as Serpetta. *Photo by O. Herman.*

opera incorporating young artists' programme.

Education & Outreach Programs
Educational touring production to Victorian schools.

Apprentice Programs
Young Artists' Programme.

❖ Welsh National Opera

Brian McMaster, *Managing Director*
Sir Charles Mackerras, *Music Director*
John St., Cardiff, CF1 4SP
United Kingdom
(44)222-464666 (admin)
Telex: 497858

Board President: The Lord Davies of Llandinam.

Year of Founding: 1946
FY91 Budget: $13,750,000
Full-time staff: 250

Performance House & Capacity
Various venues on tour.

1990-91 Season
44th season: 10 operas, total of 188 performances; sung in original language without titles or in translation. *La Traviata, Rigoletto, Salome, Count Ory, La Fanciulla del West, The Marriage of Figaro, From the House of the Dead, Hansel and Gretel, Carmen, Falstaff.*
Ticket Prices: Single, $10-$50.

1989-90 Season
8 operas, total of 115 performances. *Der Freischutz, Lucia di Lammermoor, The Bartered Bride, Cosi fan tutte, Der Rosenkavalier, The Barber of Seville, Otello, Tornrak* (world premiere).
Attendance: Fully-staged performances on tour – 150,000. All other events – 170,000. Estimated media audience: Radio – 1,000,000; Television – 1,000,000.

Touring
The Welsh National Opera is a touring company only that travels to venues throughout the United Kingdom on a regular basis. The company tours abroad as its schedule permits.

Education & Outreach Programs
Workshops and performances for children, the mentally and physically challenged, hospitals, and community organizations.

- Amato Opera Theatre 26
- American Music Theater Festival 26
- American Ritual Theater Company 26
- Anchorage Opera 26
- Arizona Opera Company 26
- Ash Lawn-Highland Opera Company 26
- The Atlanta Opera 26
- Augusta Opera 27
- The Austin Lyric Opera 27
- The Australian Opera 45
- Baltimore Opera Company 27
- Baton Rouge Opera 27
- Boston Lyric Opera Company 27
- Brooklyn Academy of Music 27
- Calgary Opera 44
- Canadian Opera Company 44
- Central City Opera 28
- Chattanooga Opera Association 28
- Chautauqua Opera 28
- Chicago Opera Theater 28
- The Cincinnati Opera 28
- Cleveland Opera 28
- The Colorado Opera Festival 29
- Connecticut Opera 29
- The Dallas Opera 29
- Dayton Opera 29
- Des Moines Metro Opera 29
- Edmonton Opera 44
- Eugene Opera 29
- Fargo-Moorhead Civic Opera Company 30
- Finnish National Opera 46
- Florentine Opera of Milwaukee 30
- Fort Worth Opera 30
- Four Corners Opera 30
- Glimmerglass Opera 30
- Gold Coast Opera 30
- Grand Théâtre de Genève 46
- Greater Buffalo Opera Company 31
- Greater Miami Opera 31
- Greensboro Opera Company 31
- Hawaii Opera Theatre 31
- Houston Grand Opera 31
- Indianapolis Opera 32
- The June Opera Festival of New Jersey 32
- Kentucky Opera 32
- Knoxville Opera Company 32
- Lake George Opera Festival 32
- Los Angeles Music Center Opera 32
- Lyric Opera of Chicago 33
- Lyric Opera Cleveland 33
- Lyric Opera of Kansas City 33
- Madison Opera 33
- Manitoba Opera 44
- Marin Opera Company 33
- Metropolitan Opera 34
- Michigan Opera Theatre 34
- The Minnesota Opera 34
- The Mississippi Opera 34
- Mobile Opera 34
- Music-Theatre Group 35
- Nashville Opera Association 35
- National Arts Centre 44
- Nevada Opera 35
- New Orleans Opera 35
- New York City Opera 35
- Den Norske Opera 46
- Oper der Stadt Köln 46
- Opera de Cámara 36
- Opera Carolina 36
- Opera Colorado 36
- Opera/Columbus 36
- Opera Company of Philadelphia 36
- OperaDelaware 36
- Opera Ebony 37
- Opera Grand Rapids 37
- Opera Hamilton 44
- Opera Lyra Ottawa 45
- Opera Memphis 37
- L'Opéra de Montréal 45
- Opera/Omaha 37
- Opera Pacific 37
- Opera San Jose 37
- Opera Theatre of Saint Louis 38
- Opera Theatre at Wildwood 38
- Orlando Opera Company 38
- Pacific Opera Victoria 45
- Palm Beach Opera 38
- The Pennsylvania Opera Theater 38
- Piedmont Opera Theatre 38
- Pittsburgh Opera 39
- Portland Opera 39
- Riverside Opera 39
- Sacramento Opera 39
- San Diego Opera 39
- San Francisco Opera 39
- The Santa Fe Opera 40
- Sarasota Opera 40
- Scottish Opera 46
- Seattle Opera 40
- Shreveport Opera 40
- Skylight Opera Theatre 41
- Southwest Virginia Opera 41
- Spoleto Festival U.S.A. 41
- The State Opera of South Australia 46
- Syracuse Opera 41
- Texas Opera Theater 41
- Toledo Opera 41
- Townsend Opera Players 42
- Tri-Cities Opera Company 42
- Triangle Opera Theatre 42
- Tulsa Opera 42
- Utah Opera 42
- Vancouver Opera 45
- Victoria State Opera 46
- Vineyard Theatre 43
- The Virginia Opera 43
- The Washington Opera 43
- Welsh National Opera 47
- Whitewater Opera Company 43
- The Wolf Trap Opera Company 43

OPERA AMERICA CONTRIBUTORS

July 1, 1989 – June 30, 1990

- Ameritech Foundation
- AT&T Foundation
- Atlantic Richfield Corporation Foundation
- Roberta Rymer Balfe
- Ian D. Campbell
- Chevron USA, Inc.
- The Eleanor Naylor Dana Charitable Trust
- Dayton Hudson Foundation
- David DiChiera
- Ernst & Young
- Exxon Corporation
- Martin Feinstein
- Ford Foundation
- Ann and Gordon Getty Foundation
- David Gockley
- Robert Hallam
- Peter Hemmings
- Robert Heuer
- The William and Flora Hewlett Foundation
- Linda Jackson
- Speight Jenkins
- Martin I. Kagan
- Plato Karayanis
- Christopher Keene
- Paul Kellogg
- Ardis Krainik
- Latham and Watkins
- Charles MacKay
- Madison National Bank
- Lotfi Mansouri
- Metropolitan Life Foundation
- National Endowment for the Arts
- The Pew Charitable Trusts
- The Rockefeller Foundation
- Marc A. Scorca
- Shell Oil Company Foundation
- Barbara Silverstein
- Thomson Smillie
- Kevin Smith
- Hugh Southern
- The William Matheus Sullivan Musical Foundation, Inc.
- USAir
- Lila Wallace-Reader's Digest Fund
- The Helen F. Whitaker Fund